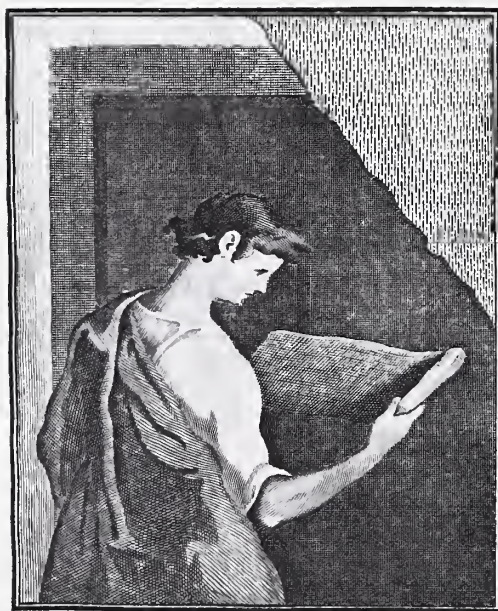


MINIATURE PAINTERS

British & Foreign

Author's Edition



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MINIATURE PAINTERS BRITISH
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J. H. Foster.



FRONTPIECE

No. 1 Countess of Alburgh, nee Elizabeth
Johnstone . . . R. Cowley, R.A.



FRONTISPIECE.

- No. 1. *Countess of Aldeburgh, née Elizabeth
Johnstone R. Cosway, R.A.*
From the Collection of Henry Drake, Esq.
- No. 2. *Mrs. Fitzherbert R. Cosway, R.A.*
From the Collection of Henry Drake, Esq.

MINIATURE PAINTERS

BRITISH AND FOREIGN

WITH SOME ACCOUNT OF THOSE WHO
PRACTISED IN AMERICA IN THE
EIGHTEENTH CENTURY

By

J. J. FOSTER

AUTHOR OF "BRITISH MINIATURE PAINTERS AND THEIR WORKS"
"THE STUARTS IN XVI XVII & XVIII CENTURY ART"

ILLUSTRATED BY NUMEROUS EXAMPLES SELECTED
FROM CELEBRATED COLLECTIONS

IN TWO VOLUMES

VOL. I

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Preface



THE favourable reception accorded to my book upon *British Miniature Painters and their Works*, of which Her Majesty the late Queen Victoria accepted the dedication, and of which the entire issue was bespoken before publication, has led to the production of the present work. It will be found to embody all that was most essential in the former book, supplemented by some account of American artists of the eighteenth century, by a sketch of Foreign Schools, and by a comprehensive list, alphabetically arranged, of artists known, or reputed, to have practised miniature painting both at home and abroad down to the middle of the last century.

In such a task errors and omissions are inevitable, and I ask due indulgence for them. I have striven to be accurate, but have found that authorities often differ, especially in names and dates, in a truly perplexing manner. Redgrave's *Dictionary of Artists of the English School*, Dr. Propert's *History of Miniature Painting*, J. W. Bradley's *Dictionary of Miniaturists*, and Mr. A. Graves' *Dictionary of Artists, 1760-1893* have proved especially valuable. The catalogues of the Loan Exhibition at Kensington in 1865, of the Tudor, Stuart and Guelph Exhibitions at the New Gallery, and the columns of the *Athenæum*, are sources of information to which I am also much indebted. Nor must I omit to express my obligation to numerous correspondents whose suggestions and information have often been useful.

With regard to the illustrations, they number nearly double those of my earlier book; many have been carefully chosen to illustrate the text, and as they cover the whole range of the subject-matter, and are, most of them, representative examples of undoubted quality and authenticity, they should prove of practical use; their beauty as works of art may be left to speak for itself.

My best thanks are tendered to Mr. Richard R. Holmes, the Royal Librarian at Windsor; to the officials of our National Art collections for facilities in the reproduction of some of the treasures entrusted to their care; and to Messrs. Lippincott of New York for permission, most kindly given, to reproduce some subjects from Miss Wharton's *Heirlooms of Miniatures*. To Messrs. Putnam's Sons, of New York, I owe permission to include the portraits of Washington and others.

The large and varied selection of miniatures comprised in this work marks the measure of my indebtedness to the owners of the originals. Without their courteous aid the book could hardly have been attempted.

J. J. FOSTER.

OFFA HOUSE,
UPPER TOOTING,
LONDON, S.W.

List of Illustrations and Owners

Vol. I

NO. OF PLATE	SUBJECT	ARTIST	OWNER
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II.	3. Nicholas Hilliard	By Himself	From Penshurst
III.	4. Sir Walter Raleigh	—	Duke of Rutland
	5. Walter Raleigh, the younger	—	"
IV.	6. Enamel case made for the Raleigh Portraits	—	"
V.	7. St. Stephen	15th cent. missal	Wallace Collection
VI.	8. St. Apollonia	"	"
VII.	9. A Philosopher	"	"
VIII.	10. The Dauphin	Janet	H.M. The King
IX.	11. Mary Queen of Scots	"	"
X.	12. " "	Sir Antonio More	Baroness Burdett-Coutts
XI.	13. Hans Holbein, the younger	—	From a Drawing at Basle
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	20. Henry VIII.	Hans Holbein	H.M. The King
	21. Henry VII.	N. Hilliard	"
	22. Thomas Howard, Fourth Duke of Norfolk	Sir Antonio More	Howard Family
XIV.	23. Isaac Oliver	By Himself	H.M. The King
XV.	24. Lady Mary Sidney	N. Hilliard	The Harcourt Family
	25. Edmund Butts	John Bettes	National Gallery
XVI.	26. Isaac Oliver	—	The Duke of Portland
	27. Mrs. Oliver	—	"
XVII.	28. Thomas Sackville, Earl of Dorset	Isaac Oliver	Jones Collection, S.K.M.
XVIII.	29. Venetia Lady Digby	Peter Oliver	Baroness Burdett-Coutts
	30. Sir Kenelm Digby	"	"
	31. Venetia Lady Digby	"	"
	32. Arabella Stuart	"	Capt. Edwards Heathcote
XIX.	33. The Digby Family	Peter Oliver	Baroness Burdett-Coutts
XX.	34. The Brothers Browne	Isaac Oliver	Earl Spencer, K.G.

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	36. Robert Carr, Earl of Somerset	John Hoskins	„
XXII.	37. Charles I., when Prince of Wales	„	Duke of Rutland
XXIII.	38. Peter Oliver . . .	Sir A. Van Dyck .	—
	39. Isaac Oliver . . .	From an old print.	British Museum
XXIV.	40. Sir Philip Sidney . .	Isaac Oliver	H.M. The King
XXV.	41. Charles I.	J. Hoskins	„
	42. Elizabeth of Bohemia .	Peter Oliver	Capt. Edwards Heathcote
XXVI.	43. Thomas Flatman . . .	By Himself	Dyce Collection
	44. Sir Nicholas Throgmorton	Isaac Oliver	Shaftesbury Family
	45. Lady Throgmorton . .	„	„
	46. Isaac Oliver	—	Earl of Gosford
	47. Elizabeth Claypole . .	S. Cooper	Duke of Devonshire
XXVII.	48. Catherine of Braganza .	„	South Kensington Museum
	49. "Munday?"	„	„
XXVIII.	50. Samuel Cooper . . .	—	Duke of Portland
XXIX.	51. Geo. Monck, Duke of Albemarle	S. Cooper	H.M. The King
XXX.	52. Charles II.	„	Duke of Richmond and Gordon
XXXI.	53. Duke of Monmouth . .	„	H.M. The King
XXXII.	54. Countess of Chesterfield .	„	Earl of Carlisle
XXXIII.	55. Lady Castlemaine . . .	„	Countess of Caledon
	56. Lady Leigh	„	Sackville Bale Collection
	57. James II.	„	H.M. The King
XXXIV.	58. La Belle Hamilton . .	—	Jones Collection
XXXV.	59. Ninon de l'Enclos . . .	—	„
	60. Petitot	By Himself	—
XXXVI.	61. Back of Miniature of Percy, Earl of Northumberland	—	Lord Aldenham
XXXVII.	62. James II.	Petitot	Baroness Burdett-Coutts
XXXVIII.	63. Madame Petitot	„	Earl of Dartrey
	64. Richelieu	„	—
	65. Petitot Fils	„	Earl of Dartrey
	66. An Ecclesiastic	„	„
XXXIX.	67. Countess d'Olonne . . .	„	Capt. Holford
	68. Madame de Maintenon . .	„	—
	69. Henriette, Duchess of Orleans	„	—
XL.	70. Louis XIV.	„	Duke of Beaufort
	71. Charles II.	„	Baroness Burdett-Coutts
	72. Madame de Maintenon . .	„	Jones Collection
	73. Mdle. de Fontanges . . .	„	Baroness Burdett-Coutts
	74. Cardinal Mazarin	„	Earl of Carlisle
	75. Petitot le vieux	„	Earl of Dartrey
	76. Sir A. Van Dyck	J. N. Barbette	Sir Bryan Leighton, Bart.

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XL III.	80. Bernard Lens . . .	„ .	Duke of Portland
	81. A Young Lady . . .	„ .	Countess of Yarborough
XL IV.	82. Ozias Humphrey, R.A. .	After G. Romney .	—
XL V.	83. A Man's Portrait . . .	John Smart .	J. J. Foster
XL VI.	84. Miss Sutherland . . .	— .	Henry Drake, Esq.
XL VII.	85. Hon. Mrs. Smyth . . .	John Smart .	Jefferey Whitehead, Esq.
	86. A Boy	„ .	„
	87. Lord Exmouth	„ .	„
	88. Lord Clive	„ .	Earl of Powis
	89. A Lady	G. Engleheart .	Col. Hall Walker
	90. A Lady	J. Smart .	Miss Kendall
XL VIII.	91. Angelica Kauffmann . .	By Herself .	Jefferey Whitehead, Esq.
XL IX.	92. J. Meyer, R.A.	After Geo. Dance .	—
	93. Mrs. Beale	G. Engleheart .	Lady Banbury
	94. Samuel Shelley	By Himself .	J. Whitehead, Esq.
	95. Caroline of Anspach . .	Ozias Humphrey, R.A.	—
	96. Countess Clive	J. Smart .	Earl of Powis
L.	97. Incognita	R. Cosway, R.A. .	Duke of Beaufort
LI.	98. Earl of Carlisle . . .	„ .	South Kensington Museum
LII.	99. Countess Cathcart . .	„ .	Earl Cathcart
LIII.	100. Maria Cosway	„ .	Lord Tweedmouth
LIV.	101. Richard Cosway, R.A. .	„ .	Countess of Yarborough
LV.	102. Signor d'Agenio	„ .	Lord Tweedmouth
	103. Honble. Mrs. Damer . .	„ .	„
	104. A Lady	Maria Cosway .	S. Morgan Williams, Esq.
LVI.	105. Lunardi	R. Cosway, R.A. .	Lord Tweedmouth
	106. Duke of Hamilton . . .	„ .	„
LVII.	107. Lady Orde	„ .	Sir A. J. Campbell Orde, Bart.
LVIII.	108. George IV. when Prince of Wales	„ .	—
LIX.	109. The Ladies G. and H. Cavendish	„ .	Earl of Carlisle
	110. Signora Allegrante . . .	„ .	Lord Tweedmouth
	111. Lady Caroline Howard .	„ .	Earl of Carlisle
LX.	112. Miss Butler	H. Edridge, A.R.A. .	Henry Drake, Esq.
	113. A Lady	A. Plimer .	Col. E. W. Williams
LXI.	114. Miss Kitty Mudge as "Ophelia"	Jas. Nixon .	Canon Raffles Flint
	115. Miss Millard	W. Wood .	—
	116. Lady Peggy	„ .	—
	117. Anne, Lady Primrose . .	— .	Earl of Dartrey

LIST OF ILLUSTRATIONS AND OWNERS

NO. OF PLATE	SUBJECT	ARTIST	OWNER
LXII. 118.	A Group of Children .	S. Shelley .	Henry Drake, Esq.
LXIII. 119.	Katherine, Duchess of Leeds	R. Cosway, R.A. .	Colonel Walker
	120. Lady Caroline Duncombe	„ .	W. B. Stopford, Esq.
LXIV. 121.	Mrs. Fuller . . .	A. Plimer .	Henry Drake, Esq.
	122. Colonel Fuller . .	„ .	„
LXV. 123.	Portrait of a Gentleman .	„ .	„
	124. W. Beckford as a Boy .	„ .	„
LXVI. 125.	Lord Newark . . .	R. Cosway, R.A. .	S. Kensington Museum
	126. Miss Pretyman . .	„ .	—
	127. Lady Horatia Seymour .	„ .	—
	128. A Lady	A. Plimer .	S. Kensington Museum
LXVII. 129.	Isabella, Marchioness of Hertford	R. Cosway, R.A. .	Hon. Mrs. Meynell In- gram
	130. Lady Anne Dawson .	— .	Earl of Dartrey
LXVIII. 131.	Jane, Countess of West- morland	G. Engleheart .	Sir Spencer Ponsonby Fane
	132. John, Earl of Westmor- land	„ .	„
	133. A Young Lady . . .	A. Plimer .	Earl of Carlisle
	134. Georgiana, Duchess of Devonshire	R. Cosway, R.A. .	„
LXIX. 135.	Mrs. T. Somers Cocks .	A. Plimer .	—
LXX. 136.	Sir David Wilkie . .	Andrew Robertson	J. Whitehead, Esq.
LXXI. 137.	Sir William C. Ross, R.A.	Hugh Ross .	—
LXXII. 138.	Baroness Burdett-Coutts	Sir W. C. Ross, R.A.	Baroness Burdett- Coutts
LXXIII. 139.	Lady Hargreaves . .	H. Millet .	J. Whitehead, Esq.
LXXIV. 140.	Louisa, Duchess of Man- chester	R. Thorburn .	Duchess of Devonshire
LXXV. 141.	R. Thorburn . . .	By Himself .	Mrs. R. Thorburn
	142. Mrs. Johnstone . .	F. Rochard .	J. Whitehead, Esq.
LXXVI. 143.	A Lady	— .	Col. E. W. Williams
LXXVII. 144.	Lady Harcourt . . .	R. Cosway, R.A. .	Henry Drake, Esq.
	145. Lady Elizabeth Foster .	„ .	„
	146. William, Duke of Devon- shire	„ .	Earl of Carlisle
	147. Portrait of a Lady . .	„ .	Countess of Yar- borough
	148. Portrait of a Lady . .	„ .	„

END OF VOL. I

PLATE II.

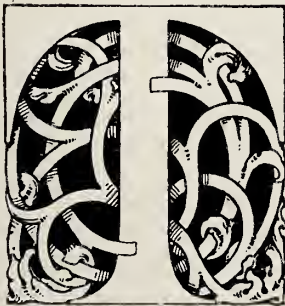
No. 3. *Nicholas Hilliard By Himself.*
From Penshurst.



Miniature Painters, British and Foreign

CHAPTER I

Introductory



THE subject dealt with in the following pages is a many sided one, but it claims special attention, (1) as regards its relations to Art, (2) as regards its relations to History. Viewed from the artistic standpoint, fine miniatures possess technical features of delicacy and of beauty peculiar to themselves; whilst, as historical illustrations, genuine portraits lend, it must be owned, a living interest to the annals of our race still greater than they already possess. "We see the faithful effigies of those who have played extraordinary parts and proved themselves select men amongst men; we read their countenances, we trace their characters and conduct in the unreal images, and then, as if made free of their company, follow on with redoubled animation the events in which they lived and moved and had their being." Hence authentic portraits are things of real and deep importance to students of Art, of History, of

MINIATURE PAINTERS, BRITISH AND FOREIGN

Literature, of Costume, and I know not what other branches of that most fascinating study—the Past.

For reasons set forth in the section of this book dealing with foreign artists, the British School of miniature painters claims, and is accorded, the larger share of our attention, and it will be convenient to treat each branch of the subject separately, commencing with those of this country.

The history of what is commonly understood as miniature painting dates back nearly four centuries, and whilst the names of no native oil painters in life-size portraiture, before the days of Van Dyck, have come down to us, we have a succession of eminent “painters in little” commencing in the reign of Elizabeth with Hilliard, whose portrait heads this chapter, continued by Isaac and Peter Oliver and culminating in the “inimitable” Samuel Cooper in the reigns of Charles I. and Charles II.

A study of the lives of British miniature painters, and a careful examination of a large number of their works, has led me to the conclusion that the whole subject may be divided, somewhat roughly perhaps, but not incorrectly, into four well marked periods—that is to say—

1. From the arrival of Holbein in England in 1526 to the death of Samuel Cooper in 1672,
2. From 1672 to the middle of the eighteenth century,
3. From 1760 to the death of Cosway in 1821,
4. From 1821 to the middle of the 19th century;

or, if this division by dates should seem of too arbitrary a nature, we may say in other words and in more general terms—

- a.* From the middle of the reign of Henry VIII. to the death of Charles II., thus covering part of the Tudor and nearly the whole of the Stuart period.
- b.* From the Revolution to the death of George II.
- c.* The reign of George III.
- d.* From the days of George IV. to the opening of the Great Exhibition in 1851.

It is interesting to observe that this rough chronological dissection reveals a certain, I might almost say a close, coincidence with dynastic changes and distinct social epochs; but, tempting though this topic may be, it would lead us too far afield; moreover, it pertains rather to the domain of the historical essayist than to the subject-matter of these pages. I shall not, therefore, stop to enlarge upon these distinctions, but ask the reader to accept them as they stand as being sufficient for



PLATE III.

No. 4. Sir Walter Raleigh.

From the Collection of the Duke of Rutland.

No. 5. Walter Raleigh, the younger.

From the Collection of the Duke of Rutland.



INTRODUCTORY

practical purposes. Their accuracy or otherwise will become apparent as the work proceeds.

We have seen that a history of British miniature painting is a history of British art for many years, and that the period through which these native artists flourished is unquestionably one of the most stirring in our national life. Thus there are good grounds for claiming attention to the works of these eminent "painters in little" as historical illustrations of an importance which has perhaps never been sufficiently recognized hitherto. Indeed, time was, and not so long ago, when miniatures were regarded as mere *bric-à-brac*. Here and there a collector was to be found riding his harmless hobby, and the great world looked on him with an indulgent eye, regarding him as a mere "snapper-up of unconsidered trifles." But even in those dark days for Art in England, the times of the second George, when we had a king on the throne who hated "boetry and bainting," and when most of his subjects probably thought as he did, Horace Walpole formed the Strawberry Hill collection, examples from which are now so highly prized, that if the contents of the (sham) Gothic house at Twickenham could be again brought together and offered for sale, the miniatures, at any rate, would fetch prices that would make George Robbins "the Prince of Auctioneers" open his eyes in amazement, for in his time ten pounds was a common price for a Petitot. If the reader will turn to the appendix in which I have reprinted the pages of the catalogue of this famous sale which refer to miniatures, he will find four-and-a-half guineas paid for a Hilliard, and ten guineas for Coopers and Holbeins. Obviously works of Art of this nature have always retained a certain value, otherwise it would seem difficult to account for their preservation through all the perils to which they have been exposed—in some cases for centuries—especially when one bears in mind how easily they are injured and destroyed, how easily lost.

In old times we know they were worn as treasured ornaments, and old portraits commonly show miniatures hung around the neck or suspended from the person, often in choicely enamelled cases, an interesting example of which from Belvoir Castle, I give and describe later on.

But in the period of neglect of the art which followed the discoveries of Talbot and Daguerre, miniature painting well-nigh perished of inanition, so that a popular belief arose that the art had altogether ceased to be practised, and when some years ago Robert Thorburn died, we find a leading article in *The Times* declaring that his vocation had collapsed, and speaking of this heir of an art which had flourished for centuries as a man who found himself "stranded with a cargo of unsaleable talents":

MINIATURE PAINTERS, BRITISH AND FOREIGN

it likened him to an owner of a cellar of rare wines whose friends had with one consent turned teetotallers ; and, again, compared his fate to that of a hand-loom weaver, when the new machinery was introduced. But with all respect to *The Times*, and with due regard to the mutability of things human, and to the changes of that most capricious thing called fashion, I believe an important art does not die quite so easily, and this particular one which we are now considering is deep-rooted, it is nourished by some of our deepest-lying national characteristics ; in a word, it is our fondness for *home*, and our attachment to those who make it so dear to us, that give vitality to portraiture, and never-failing freshness to every branch of it.

While confessing our faith in the future of miniature painting, it must be owned that photography put miniatures out of fashion ; their ineffectual fires paled rapidly beneath the rays of the rising, new, and wondrous sun-painting, so that a generation which had cheerfully given its hundred guineas for a Ross, a Newton, or a Thorburn, suddenly ceased to care for such, and disastrous indeed were the immediate results. But now it is seen clearly enough that, whilst photography is invaluable to the man of science, and has mapped out the heavens for us, and whilst in portraiture it can claim the advantages of rapidity, of cheapness, and of a veracity often painful, it is as yet but a handmaid to Art, useful indeed, but not a substitute for a master-hand. Sir William Ross declared, on his death-bed, that "it was all up" with future miniature painting ; but let us regard it rather as having undergone a partial eclipse. Let us cherish this beautiful art, and let us seek to maintain a high standard of excellence, for we know that it is capable of portraying every refinement of character, and, when united with technical excellence, calls up, as Walpole has truly said, so many collateral ideas as to fill an intelligent mind more than any other species of painting.

The personal element inseparable from miniatures is that which lends such surpassing interest to many of these relics of the past ; they show us living presentments of some of the fairest and greatest of our race ; they bear names renowned in the court, the camp, the grove ; filling the records of statesmanship, arms, arts, and letters. The men and women who sat for them are they who made our history, and their forms and features possess and must retain, as long as the pigments with which they are painted endure, a perennial charm.

These "pictures in little" often pack, as it were, the story of a life into a few square inches. As an instance of the associations which attach to miniatures, I may call attention to the portraits of Sir Walter



PLATE IV.

*No. 6. Enamel case made for the Raleigh Portraits.
From the Collection of the Duke of Rutland.*





CHAPTER II

Missal Painting



ACCORDING to the author of *Anecdotes of Painting* "they who undertake to write the history of any art, are fond of carrying its origin back as far as possible," but in the case now before us we need go no farther than to the old missal painters; they were the fathers of miniature painting as we moderns understand the term, and the minute and exquisite labour of cloistered monks expended upon Books of the Hours, or Lives of the Saints, led by later developments to the art of the Olivers, of Cooper, and of Petitot. We may regret that we know but little of these early artists of the Scriptorium, but "their works do follow them," and the manuscripts which have escaped the wreck of time and the ravages of neglect and fanaticism are silent but eloquent testimonies of their patience and their skill. Some idea of the time and pains expended may be formed from the statement quoted in Mrs. Merrifield's *Arts of Painting*, that Girolamo dai Libri was occupied on a work for Cardinal Farnese for no less than nine years.

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Strictly speaking, the term missal painting should be confined to the ornamentation of the "Office of the Mass" of the Latin Church, but it has come to be applied as a general term to all illuminated devotional manuscripts, and as such may be here adopted. It is the connexion with the old illuminator's work that has given rise to the word miniature, which is derived from the Latin *minium*, meaning red lead, in which the capital letters of the manuscripts were drawn (hence its origin is closely analogous to our word rubric), the art of illumination being expressed by the low Latin verb *miniare*. The persons employed were classified as *Miniatori*, *Miniatori Caligrifi*, or *Pulchri Scriptores*. The latter no doubt wrote the body of the book, to the first belonged the task of painting the Scripture stories, the borders and the arabesques, and of laying on the gold ornaments of the MSS. The archives of the Benedictine and Dominican monks are said to be particularly rich in examples of this beautiful work. It has been noted that Samuel Pepys never used the word miniature, whilst Horace Walpole constantly does so. This would seem to prove that it came into use somewhere about the beginning of the eighteenth century; but there is something arbitrary in the use of the word, for it is applied to portraits painted in water-colours, on paper, vellum, or ivory, whereas figures, even when as small as Gerard Dow's, or not more than two or three inches high, are called small pictures.

It would be interesting to determine, but it is most difficult to trace, what is the direct connexion between the art of the illuminators and the specific art of the miniature painter. The link appears to be missing, although it may be plausibly urged that what we now understand as miniature painting may be the outcome of the practice of introducing portraits of the dignitaries of the Church which obtained in the devotional books of the later missal painters. Mr. Redgrave may intend to suggest this descent in his *Century of Painters*, when he speaks of the "illuminators . . . and the 'steyners,' or painters who painted and gilded the carver's wooden and stone images and the devices of heraldry; and, at a later period, probably improved their imitation of the human face till their representations were recognized by the name of 'painters on board.'" Yet this seems hardly a satisfactory genealogy. Vasari, however, says, in his life of Giulio Clovio, "I know some private persons who have small cases containing beautiful portraits by his hand of sovereigns, of their friends, or of ladies whom they have loved." This is the only direct reference to miniatures, in the modern sense of the word, with which I am acquainted, until we come to Tudor times, when, in the works of Holbein and his follower, Hilliard, we have a definite starting point for an art,



PLATE VI.

*No. 8. St. Apollonia 15th cent. missal.
From the Wallace Collection.*



MISSAL PAINTING

which was brought rapidly to perfection by the Olivers and Samuel Cooper.

The earliest miniatures were painted on vellum, and the term applied to them is derived, as we have seen, from the materials used in illuminating missals in the middle ages ; but the practice of missal painting may be said to have a far more remote origin, and it is to the Orient, as in the case of so many arts and religions, that we shall have to turn our eyes to find its source. Egyptian papyri were undoubtedly " rubricated," and it is only reasonable to suppose that from the valley of the Nile the use of gold and silver and colour in adorning MSS., found its way into Greece and through Greek artists to Rome. But no examples earlier than sometime after the Christian Era have come down to us. This brings us face to face with a subject of the greatest interest, but one too vast to be dealt with in such a work as this. It needs but a scanty knowledge of the treasures which fortunately still remain for our enjoyment to prove the truth of this assertion. I shall, therefore, not attempt to deal exhaustively with the topic, especially as it may be thought to be somewhat remote from what we understand by miniatures proper ; nevertheless, not wishing to under-rate the importance of early manuscript art in the genesis of miniature painting, and recognizing the influence it must have had in leading the way step by step to portraiture, I shall endeavour to take a hasty survey of the subject by reference to some of the principal schools and some of the most noteworthy examples to which access can now be had in various public collections.

A noteworthy feature in the earliest instances of Christian art that we know of is the fact that Christ is depicted as Orpheus, and Old Testament history is illustrated by mythological legend. The persecutions the Christian Church underwent in its infancy led to the use of a symbolism of which the Catacombs furnish us with many illustrations. But in the fourth century at Byzantium, under the protection of Constantine, Christian art ventures, so to speak, to stand erect and assumes an open, distinct character of its own, and this gave rise to that well known, well marked type known as the Byzantine school. Written in letters of gold or of silver, upon vellum stained purple, these early devotional works were magnificent indeed. At Upsala, in Sweden, is preserved a splendid example known as the Codex purpureo-argenteus. It has been dated as early as A.D. 360 and is probably the most ancient illuminated manuscript known. In the Cottonian library may be seen two leaves of purple-stained vellum. The British Museum also boasts another example called the Canterbury Gospels ascribed to the eighth century. In Italy and at

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Vienna are early specimens of a similar character ; The Louvre possesses a noble work of the ninth century in the shape of the Prayer Book of Charlemagne. In the Vatican are preserved MSS. of Virgil of which the illuminated Schedæ Vaticanæ is the most celebrated.

The next school of missal painting which demands our attention is the Hibernian, or as it is sometimes called Anglo-Celtic.

This should excite our interest from its intimate association with the early history of these Islands, but it also compels admiration for the beauty of its minute and elaborate interlacing of geometrical patterns. The figure drawing is distinctly inferior. It is noteworthy that in design this work presents a similarity to Mexican and Indian ornamentation. Dublin boasts of a fine example of this school in the shape of the *Book of Kells*, a precious relic rescued from destruction by Archbishop Usher, who got it from the Abbey Church of Kells, Co. Meath, in 1621, whence its name. Confiscated during the Commonwealth, it was given by Charles II. when he came to his own again, to Trinity College, Dublin, where it still remains. In the British Museum is the famous Durham Book, the work of Irish monks at Lindisfarne, and dated about A.D. 720.

To the munificent patronage of Charlemagne we owe another school, known as the Carlovingian, wherein work of much splendour was wrought during the end of the eighth and beginning of the ninth century. When the tomb of the great Emperor at Aix-la-Chapelle was opened, a copy of the Gospels was found upon his knees and is now preserved in the Louvre. The *Golden Gospels* in the British Museum belongs to this period.

In what is generally called *Opus Anglicum* we have work of distinctly native origin, vying with the best continental art of like nature and of the same period, that is to say, the end of the tenth century. It is characterized by great richness of decoration and by originality of design. There is a famous example of *Opus Anglicum* preserved at Utrecht, but this is thought to be exceeded in beauty by the *Benedictional of St. Æthelwald*, of which the Duke of Devonshire is the fortunate possessor. It contains a dedication showing that it was made by the scribe Godeman, for Æthelwald, who was Bishop of Winchester, A.D. 963-984. Herein we are told that the Bishop "commanded a certain monk subject to him, to write the present book, and ordered also to be made in it certain arches, elegantly decorated and filled up with various ornamental pictures, expressed in divers beautiful colours and gold."

The foregoing brief summary, though it has brought us hardly so far as the era of the Norman Conquest and therefore deals only with the early schools of illuminators, may suffice to show how wide a field would have



PLATE VII.

*No. 9. A Philosopher 15th cent. missal.
From the Wallace Collection.*



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to be traversed were one to attempt to deal in any exhaustive manner with the subject ; and when the reader is reminded that the work went on with ever varying phases of beauty down to the middle of the seventeenth century, it will be admitted, I think, that it is out of the question in these volumes to pursue this branch of the subject in further detail. With mention of a missal belonging to the Rouen Library, some three feet in height, which cost a monk named d'Eaubonne some thirty years' labour and was finished in 1682, we may bring these remarks on illuminated manuscripts to a close.

Even if it were not foreign to the purpose of this work to trace in detail the developments of missal painting in various countries from the eleventh to the sixteenth century, it would be difficult to assign to any particular school or period the definite origin of the art of *miniature portrait painting* which in this country is generally first identified with Holbein and his follower Hilliard, and was brought rapidly to such perfection in the works of the Olivers and Samuel Cooper.

We see then that monkish skill, applied as I have indicated, is the undoubted parent of the art of "limning in little." Whilst this seems clear, it is nevertheless somewhat remarkable, after making full allowance for the lapse of time and the ravages of decay and neglect, how little we know of our early painters. Doubtless they had their share of recognition in their own day. They were known as "illuminators," and we have seen how much of their exquisite delineations of flowers and foliage, of animals, and of the human form is with us yet. Doubtless the Church gave them shelter and its munificent patronage gave them employment. We find frequent mention of them as "decorators," or "steyners" as they were then called. Heraldry, again, must have been another field for their talents, and they painted and gilded the imagery both in wood and stone of shrines and tombs, and, says Redgrave, probably improved their imitations of the human face till their representations were recognized by the name of "portraits on board." Still, their names are buried in oblivion and we know very little about them, nor is it likely we shall ever know much more. Troublous times, accidents, ignorance and Iconoclasm have all had their share in bringing about this result so much to be regretted.

The illustrations to this chapter are taken from examples of Italian fifteenth century illuminations in the Wallace collection. They appear to have been cut out of manuscripts for the sake of their beauty, and they will be seen at once to be of such a nature as to make this statement probable.

No. 10. *The Dauphin Janet.*
From the Collection of H.M. The King.



CHAPTER III

Early Portrait Painters



WE may commence a history of our subject by some account of portrait and miniature painters who are reported to have practised in England, from the days of Hans Holbein to Samuel Cooper.

[The letter (E) attached to the following names denotes that they were specially known as enamellers.]

John Bettes	.	.	.	.	—	1570	.	
Thomas Bettes	.	.	.	.	—	—	.	surmised to be son or brother of John Bettes
Pierre Bordier, (E)	.	.	.	.	—	—	.	temp. Charles I.
Jacques Bordier, (E)	.	.	.	.	1616	1684	.	
Alexander Brown	.	.	.	.	—	—	.	temp. Charles II.
Samuel Butler	.	.	.	.	1612	1680	.	
Juste Van Cleef	.	.	.	.	1500	1536	.	
Francis Cleyn	.	.	.	.	1625	1650	.	
John Cleyn	.	.	.	.	—	—	.	
Penelope Cleyn	.	.	.	.	—	—	.	temp. Charles II.
Samuel Cooper	.	.	.	.	1609	1672	.	
Alexander Cooper	.	.	.	.	—	—	.	flo. 1650-1660
David de Grange	.	.	.	.	—	—	.	
Lucas de Heere	.	.	.	.	1534	1584	.	
Nathaniel Dixon	.	.	.	.	—	—	.	

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William Faithorne	1616	1691	.
Thomas Flatman	1633	1688	.
Sir Balthazar Gerbier . . .	1591	1667	.
Richard Gibson	1615	1690	.
Edward Gibson	—	—	.
William Gibson	1644	1702	.
John Greenhill	1649	1676	.
John Hayles	—	1679	contemporary of Cooper
Nicholas Hilliard	1547	1619	.
Lawrence Hilliard	—	—	son of Nicholas Hilliard
Gerard Lucas Hornebonde	1498	1554	.
Susannah Hornebonde . .	cir.1503	—	.
John Hoskins	—	1664	.
John Hoskins, junr. (?) . .	—	—	flo. 1686
Hans Holbein	1495	1543	.
George Jamesone	1586	1644	.
François Janet or Clouet	cir.1510	1571-4.	.
Cornelius Janssen	1590	1665	.
David Loggan	1630	1693	.
Sir Antonio More	1525	1581	.
Gaspar Netscher. . . .	1639	1684	.
Isaac Oliver	1556	1617	.
Peter Oliver	1601	1647	.
Sir Robert Peake	1592	1667	.
Luca Penni	cir.1500	—	.
Jean Petitot	1607	1691	.
Jean Petitot, fils	1650	—	.
Cornelius Polemberg . . .	1586	1660	.
Theodore Russell	1614	—	.
John Shute or Shoote . . .	—	1563	.
Matthew Snelling	—	—	flo. 1647
Gwillim Streetes	—	—	flo. temp. Edward VI.
Levina Teerlinck	—	—	contemporary of Holbein
Girolamo da Trevigi . . .	1497	1544	.
Herbert Tuer	—	1680 (?)	.
Sir A. Van Dyck	1599	1641	.
Frederigo Zuccherò	1543	1609	.

An examination of the foregoing list will show that there is much truth in Walpole's assertion that this country had very rarely given birth



PLATE IX.

*No. 11. Mary Queen of Scots Janet.
From the Collection of H.M. The King.*



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to a genius in painting. "Flanders and Holland," he says, "have sent us the greatest men that we can boast"; and it is undeniable that if we exclude the foreigners who were attracted to this country during the Tudor and Stuart periods, and who found fame and fortune here, our Art record, down to the middle of the sixteenth century, would be very meagre indeed. Several of these foreigners were painters of considerable eminence, and contemporary records abound in references to them. Their influence must have been strongly felt, and it was from them our native painters derived their inspiration. It is true Cardinal Wolsey, when envoy at Rome, does not seem to have been able to induce Italian artists of the first rank to come to England, although Raphael, Da Vinci, and others did honour the court of Francis I.; but from Lanzi we learn that Luca Penni and Girolamo da Trevigi were employed here. Vasari mentions a lady miniature painter, viz., Levina Teerlinck, daughter of Master Simon Benninck of Bruges; nor must we omit Susannah Horneband, Hornebonde, Hornebolt or Horembout. This latter belonged to a family of miniaturists, of whom Mr. Nichols, in *Archæologia*, has given us some interesting particulars: her father was in the king's service at a monthly pay of 33s. 4d.; her brother, Lucas Hornebolt or whatever his correct name may have been, was even better paid, viz., 55s. 6d. per month, which was more than Holbein received. The household books of Henry VIII. show the painter received his salary in April, 1554; but not so in May, when the following quaint entry was made, "Item for Lewke Hornebonde, paynter, wages nil, quia mortuus." Guicciardini has left an eulogium upon the sister Susannah, of whom we have already spoken, and Albert Dürer records in his diary meeting her with her father at Antwerp in 1521, she being then about eighteen years of age, and how he gave her a florin, for she had made a coloured drawing of our Saviour, of which he says, "It is wonderful that a female should be able to do such a work." She is supposed to have married an English sculptor named Whorstley, and to have died in good circumstances at Worcester. The Mrs. Teerlinck referred to must have been held in high repute. Thus, in 1547, "Maistris Levyn Teerling, paintrix," was paid quarterly £11, and we read of her presenting Queen Mary with a small picture of the Trinity as a New Year's gift. Again, in 1558 she presents her Majesty Elizabeth with "the Queen's picture finely painted on a card," and received in return "one casting bottell guilt," weighing two and three-quarter ounces. And, in 1561, she presents "the Queen's personne and other personages in a box finely painted." "One guilt salt with a cover," weighing five and a quarter ounces, was the return made for this.

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In spite of the distinction attained by these various artists, to whom may be added Gwillim Streetes, a Dutchman, court painter to Edward VI., mentioned by Strype, I am not aware of a single example being identified as the work of either of them. It is probable that many miniatures painted by them were lost in the fire at Whitehall, wherein perished so many interesting works of art. Another plausible reason which may be assigned for the absence of works attributed to these artists, well known though they must have been in their day, is the fashion which has so long obtained of ascribing everything painted about this period to Holbein, in spite of Walpole's caution that "we must not consider every old picture to be a Holbein."

Before quitting this part of our subject, viz., the extensive employment of foreign artists in England, and the large part they play in the Art history of this country at that period, particular mention may be made of Van Cleef, a painter from Antwerp, who came to England bringing an introduction from his countryman, Sir Antonio More, or Moro, and expecting great prices for his pictures from King Philip, who was making a collection; but unluckily some of the works of Titian arrived at the same time. Walpole gives what one feels instinctively to be an exaggerated account of the frenzy into which "this industrious painter of Antwerp" was thrown, how he abused More (who was in the service of the Emperor Charles V., and, by the way, was over here to paint Queen Mary's portrait by command of Philip, with whom he afterwards returned to Spain), telling him to go back "to Utrecht and keep his wife from the canons"; how he painted his own clothes, and spoiled his own pictures, till they were obliged to confine him; and in this wretched condition he probably died. But Van Mander describes him as the best colourist of his time, and particularly noted for the rendering of the hands. Charles I., whose fine taste is well known, purchased two or three of his pictures. James II. had also two examples of his work, and the portrait of Henry VIII. at Hampton Court is by some ascribed to Van Cleeve or Cleef.

The portrait of the Queen of Scots which I give is a very good example of Sir Antonio More's capacity to make a pleasing picture. As a likeness of Mary Stuart, however, it is of more than doubtful authenticity. The Baroness Burdett Coutts owns the enamel by Bone from which it is taken. It bears a close resemblance to another of Bone's enamels after More, which is at Hatfield.

One of the most familiar names belonging to this period is that of



PLATE X.

*No. 12. Mary Queen of Scots Sir Antonio More.
From the Collection of Baroness Burdett-Coutts.*



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Janet or Clouet. A large number of works in this country and on the Continent are attributed to François Clouet or Janet. The Earl of Carlisle formerly possessed some eighty or ninety drawings in black and red chalk in the manner of Holbein, of the Courts of Henry II. and III., Francis II., and Charles IX. These were sold to the Duke d'Aumale, and may be seen at Chantilly. I am not aware that this artist practised the art in England, and the whole subject connected with the Clouets (for there were undoubtedly several of them) is one of great difficulty. There was, in short, a family of them, and as they belong to the history of French Art I do not propose to attempt here and now to unravel the tangled skein of their identification. I may refer the reader to Mrs. Mark Pattison's history of the Renaissance for further particulars about them. It so happens, however, that one of the most cherished miniatures in the large, deeply interesting, and priceless Royal collection at Windsor, is a portrait ascribed to François Clouet. It is well known, and was one of the attractions of the Exhibition of the Royal House of Stuart at the New Gallery in 1889. Mr Holmes, the keeper of the Royal Library, pronounces its "authenticity to be without the shadow of a doubt," remarking it has never been out of the Royal possession; he regards it as "the standard authority on the vexed question of the true features of the beautiful Queen." I am glad to be able, by the gracious permission of Her late Majesty, Queen Victoria, to give a direct transcript of this famous portrait, which is thus described in the often quoted catalogue of King Charles the First's Art custodian, Vander Doort: "No. 23 item, don upon the righte lights, the second picture of Queen Maria of Scotland upon a blew grounded square card, dressed in her haire, in a carnation habitt laced with small gould lace, and a string of pearls about her neck, in a little plaine falling band, shee putting on her second finger her wedding ringe. *Supposed alsoe to bee done by Jennet, a French limner.*" When one thinks of "the maze of conjectures, blunders, and contradictions which time and ignorance have constructed" round the subject of old portraits, it is consoling to find from the concluding line of this description that even in those days of leisure there was doubt about the proper ascription of portraits, arising from the neglect of the simple but too often disregarded practice of putting the name of the original and of the artist upon every work. It must be borne in mind that this picture was of King Charles' grandmother, who had not been dead many years, and whose fate, it might be supposed, would have led to a careful record of anything relating to so deeply interesting a relic, and so important a family portrait.

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Another work from the Royal collection, which I am able to reproduce, is of the first husband of the ill-fated Queen, the Dauphin, of which the following is Vander Doort's description : " Done upon the right light upon a round blue card ground with an isinglass over it, the picture of the Dauphin son of France, in a black cap and a white feather, in a black habit lined with white fur adorned with gold, which said Dauphin was the first husband to Queen Mary of Scotland. Inch $1\frac{1}{2}$. Supposed to be done by Jennet, a French limner." It forms the head-piece to this chapter.

No doubt Lucas de Heere, Sir Antonio More, probably Zuccherò, and other foreigners who practised in this country, painted miniatures. There is an interesting work in the collection of Earl Spenser, which is ascribed to the first-named artist, of Sir John Boling Hatton and his mother ; she was the heiress of Holdenby, Co. Northampton, and Sir John was father of the celebrated Christopher Hatton, Elizabeth's Lord High Chancellor. The work is said to be signed L. and dated 1525, but this of itself would cast a doubt upon the accuracy of the ascription, since in that case we should be required to believe that the artist painted it nine years before he was born. By the aid of a glass a T. following the L. may be discerned, in which case the conjecture may be hazarded that the miniature is the work of Levina Teerlinck, of whom we have already spoken. The example attributed to Sir Antonio More is one from the collection of P. A. Howard, Esq., and is of the fourth Duke of Norfolk when twenty-five years of age. Like his father Henry, Earl of Surrey, who was executed by order of Henry VIII. fifteen years before this work was painted, this member of the Howard family was destined to perish on the scaffold ; for his efforts on behalf of Mary Queen of Scots, when a prisoner in England, led to his being attainted of high treason, and he was beheaded by order of Elizabeth in 1572, when only thirty-five.

In treating of the early painters, much uncertainty still attaches to John and Thomas Bettes. It is interesting to find that a picture by the former has now been added to the National Gallery in the shape of a portrait of Edmund Butts, son of the physician to Henry VIII. It is a vigorous, solidly painted example, recalling Holbein in manner, though inferior to that great master in subtlety of character, and in searching execution. The costume is the black cap and furred gown of the period. It came from the collection of the late G. Richmond, R.A., and seeing that Bettes is claimed as a miniature painter, and probably one of our earliest native limners, I give an illustration of it. John Bettes has long been termed a pupil of Hilliard, but this portrait is dated in the clearest

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manner, 1545, in which case the pupil must have painted it two years before his master was born.

But it is with Holbein that the list of limners most appropriately commences, and of him we shall treat in the next chapter.

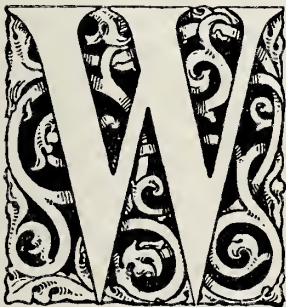
PLATE XI.

No. 13. *Hans Holbein, the younger.*
From a Drawing at Basle.



CHAPTER IV

Holbein



WE have seen that the art of miniature painting in this country has a most distinguished founder, and in all its genealogy of close upon four hundred years can show no greater name than that of Hans Holbein the younger. Whilst Holbein's fame has stood the test of centuries, and his reputation survived the fathering of countless spurious examples upon it, some of the most salient points in his career were wrapped in obscurity until a few years since, when fresh light was thrown upon the subject by the discovery, made by Sir Augustus W. Franks and Mr. Black, of the real date of his death. We may now accept it as established beyond doubt that Holbein died in London, probably of the plague, between October and November, 1543, and not in 1554 as was long supposed. Among the archives of Basle is a letter from one Burgomaster Meyer to a goldsmith of Paris, Jacob David, dated November, 1545 ; in this, speaking of the painter's son Philip, mention is made that the father is deceased. This very interesting discovery is of obvious moment in dealing with

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works attributed to him. The whole subject is an apt illustration of the uncertainty which so often attends the history of the lives of eminent men. It is, however, perfectly clear that Johannes Holbein came of a family of painters, and was born at Augsburg, in Bavaria, between the years 1495 and 1498. About 1515 he removed to Basle, where he made the acquaintance of Erasmus, who was settled there in 1521. Various reasons have been assigned for his leaving Switzerland, such as the plague, poverty, and the shrewish temper of his wife : be the real cause what it may, we find him, perhaps attracted by the then well filled coffers of Henry VIII., visiting England when about thirty-two years of age, that is to say, in 1526. Erasmus gave him a letter of introduction to Sir Thomas More, and in his house at Chelsea Holbein remained some time, painting portraits of his distinguished patron's family and friends, amongst others Archbishop Warham, Fisher, Bishop of Rochester, Sir Henry Guildford, and Sir Thomas More himself. He returned to Basle, and revisited this country in 1531, to find his friend become Lord Chancellor. Visitors to the Tudor Exhibition at the New Gallery in 1890 can hardly fail to have noticed the group of the More family, the original drawing for which is at Windsor. The example there shown was lent by Major-General F. E. Sotheby, and is thus described: "No. 1087. Family group of the More family in two generations, from the picture in the possession of Mrs. Strickland, of Cokethorpe, by Peter Oliver." Walpole mentions six copies, and dismisses them in the following terms: "The two smaller," he says, "are certainly copies; the three larger probably not painted by Holbein; and the sixth, though an original picture, most likely not of Sir Thomas and his family." Lord St. Oswald's fine example at Nostell Priory seems to have established the best claim to be considered the original work.

Redgrave disputes More's having introduced Holbein to the king; but without crediting the scandalous aspect which his biographer Patin gives to his moral character, it is probable that his disposition was in accordance with Henry's taste, and he was soon taken into that monarch's service. On March 10, 1538, we find him acting as "a sarvand of the Kynges Majesties named Mr. Haunce"; he was at Brussels with Sir Philip Hobby (whose portrait, by the way, forms one of the incomparable series of Holbein heads from the Royal Library). His business there was to take the likeness of the young widowed Dowager Duchess of Milan. Subsequently he was paid "costis and charges in going to High Burgundy." In this same year he gave the king for a New Year's gift "a table of the picture of the Prince's grace," which has been surmised

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to be Lord Yarborough's "Edward VI. as a child." The first mention of payments from the Crown appears in Sir Brian Tuke's accounts for 1538, from which we learn that the painter's salary was £30 per annum (in judging of this remuneration, the relative value of money then and now must be borne in mind), and he seems frequently to have had his pay in advance. There is evidence in these accounts of the Royal Household that Holbein was a favourite of the king's, and he appears to have had apartments in the Palace at Whitehall, in connexion with which Van Mander tells the well known story of Henry's rebuke to a troublesome nobleman about the court who came into collision with the painter. To this period, the zenith of his powers, many of his finest works may be attributed, notably the full-length portrait of the Duchess of Milan, now the property of the Duke of Norfolk, and the Duke of Northumberland's picture of Edward VI. as a child, etc. The former, which Mr. Wornum styles "a stupendous picture," was, through the generosity of its owner, for a long time on view in the National Gallery. It may be remembered that overtures of marriage were made this lady on behalf of Henry VIII. These proposals for her hand she is reported to have declined on the ground that she was possessed of but one neck !

The late Queen Victoria contributed a magnificent collection to the Tudor Exhibition of pictures and drawings attributed to Holbein. Reluctantly passing these by with a mere mention, we must now come to the more particular connexion of this distinguished artist with the subject of this book. Mr. Wornum roundly asserts there is not a single miniature in existence that can be positively assigned to Holbein, although Van Mander tells us explicitly that "he worked equally well in oil and in water-colours, he painted also miniatures of especial excellence, which last art he learned from one Master Lucas, then in London; whom, however, he soon surpassed." Moreover, we have the testimony of a distinguished pupil, Hilliard (of whom more hereafter), who says, plainly enough: "Holbein's manner of limning I have ever imitated, and hold it for the best." Sandrart follows Van Mander, and says Holbein began practising the art when in the king's service, having been incited thereto by the excellence of the works of "Master Lucas." Vander Doort, in his catalogue of Charles I.'s collection, mentions two miniatures of Henry VIII. ascribed to Holbein; but, says Mr. Wornum, it is next to impossible to identify them now, and the same authority asserts that, of the four miniatures of Henry now at Windsor which have been called Holbeins, three appear to have been executed before the painter came to England, and the fourth after his death ! On the other hand, the

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critical and learned author of the *Life and Works of Holbein* is disposed to allow that two miniatures in His Majesty's collection, viz., the two sons of the Duke of Suffolk, who both died in one day of the sweating sickness, may, *perhaps*, be justly ascribed to the Augsburg limner. Whoever may have been their painter, they merit a description, which Mr. Wornum gives as follows: "Henry Brandon, Duke of Suffolk, in a black cap with white feather, and a black coat with green sleeves, blond hair cropped all round; he is resting his left arm on a table, on which is written, 'ETATIS SVÆ 5, 6 SEPDEM, ANNO 1535.' Blue ground painted on the back of the ace or three of clubs. The other is his brother, Charles Brandon, Duke of Suffolk, in a grey and red coat with black cuffs; his shirt collar is embroidered with black thread, round the outer edge. Blue ground. On a tablet is inscribed 'ANN 1541, ETATIS SVÆ 10 MARCI.' This is painted on the back of a king. Both are of the same size—one and eleven-twelfths of an inch in diameter. They are said to have been given to Charles I. by Sir Henry Vane, and both are entered as Holbein's work in Vander Doort's catalogue. . . . They are freely, firmly, and yet elaborately executed." *Vide* illustrations. The King also possesses a miniature of Catherine Howard (of which the Duke of Buccleuch has a replica), commonly assigned without hesitation to Holbein. In addition there are in His Majesty's collection two miniatures of Henry VIII.; thus described in Vander Doort's catalogue: "No. 46 item. Done upon the wrong light, King Henry VIII.'s picture, with a beard, in a black cap, and black ribbons about his neck, in an ash-coloured tissue suit, in a furred cloak, his name and age in golden letters written on it; being also one of the number which were given to the King by Lord Suffolk" (the second Earl). The date on the back is 1638. The original is the exact size of the illustration here given. "No. 48 item. *Done upon the right light* (i.e. the subject's right, our left). Another and lesser picture, as if it were a copy of the aforesaid picture, without a beard, also in a black cap, and a little golden chain about his neck, in an ash-coloured wrought doublet, in a furred cloak with crimson sleeves, his name and age also written on it with golden letters. Being one of the limned pictures which my Lord of Suffolk (Theophilus Howard, second Earl of Suffolk, K.G., *ob.* 1640) gave to the King (Charles I.)." On the back is written, probably by Vander Doort, "In the cubbord within ye Cabot rooms at White hall, 1638." It is one and three-quarter inches in diameter.

Another exceedingly characteristic example of this painter, also at Windsor, which I am permitted to reproduce, is a portrait of Elizabeth, wife of George Touchet, Lord Audley, and daughter of Sir Brian Tuke,



PLATE XII.

No. 14. *Lady Audley Hans Holbein.*
From the Collection of H.M. The King.

No. 15. *Henry Brandon Hans Holbein.*
From the Collection of H.M. The King.

No. 16. *Charles Brandon Hans Holbein.*
From the Collection of H.M. The King.



HOLBEIN

Treasurer of the Chamber to Henry VIII. It carries, so to speak, conviction with it as a faithful likeness.

Upon the question, "Did Holbein paint miniatures?" it may be urged on the one hand that, as Mr. Wornum justly remarks, we have no *key* to his miniatures, and it is remarkable that there is no contemporary account of his drawings of this class: whilst there were artists living in this country at the same period by whom we know high-class work of the kind was produced, however difficult it may be of identification. On the other hand, none of his works of this nature are signed: the bent of his genius inclined in this direction: and we have the direct testimony of Hilliard that he was "a limner." Moreover, there is in the Bodleian a MS. entitled "Miniatura, or the art of limning," by Edward Morgate, dedicated to Henry Frederick, Earl of Arundel, dated July 8, 1654, in which it is stated "the incomparable Holbein, in all his different and various methods of painting, either in oyle, distemper, *lymning*, or crayon, was, it seems, so general an artist as never to imitate any man, nor ever was worthily imitated by any."

The numerous examples attributed to him—there were more than twenty shown in the Loan Collection of Miniatures at South Kensington in 1865—are no evidence; for such is the prestige of his name, that everything of real excellence which could, with any show of reason, or even probability, be assigned to him, has been unhesitatingly thus ascribed. As an instance of the exceeding difficulty attending the identification of works of this period, take the illustration of Catherine of Arragon, which once formed part of the famous Colworth collection. When in Mr. Magniac's hands it was described as on vellum, and as being by Hans Holbein, and it was identified as being the example from Strawberry Hill, of which Walpole says, "it was given to the Duke of Monmouth by Charles II.; I bought it at the sale of the Lady Isabella Scott, daughter of the Duchess of Monmouth"; but had the quotation from the *Anecdotes of Painting* been made with a little more care, it would have been seen that it could not apply to the work with such an interesting pedigree just mentioned because it is described as being not merely exquisitely finished, but on a round, and a blue ground.

The very interesting portrait of Henry, Duke of Richmond, which was also in the Strawberry Hill collection, where it was sold to the Duke of Buckingham for seven guineas and a half, has been considered Holbein's work, and was formerly in the collection of that connoisseur of well known judgment and taste, the late Mr. Sackville Bale. It bears the following inscription: "HENRY, DUCK OFF RICHEMOD.

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ÆTATIS SUE XV°." It is painted on an ace of hearts. The young man in question, it will be remembered, was a natural son of Henry VIII. by Lady Elizabeth Talboys. He did not survive his seventeenth year.

There is, however, no diversity of opinion upon the extraordinary lifelike and truthful quality of Holbein's portraiture, full of subtle delineation of character, constituting a rich legacy, enabling us to realize the counterfeit presentment of many of the leading actors of the stirring times in which he lived as vividly, if not so fully, as we can do with the men and women of the eighteenth century, by means of the pictures of Reynolds. It is remarkable, however, how much more handsome his men are than his women.

Again, according to Fuseli, the scrupulous precision, the high finish, and the Titianesque *colour* of Holbein made the least part of his excellence, as those will allow who have seen his "Design of the Passion," and that series of emblematic groups known under the name of Holbein's "Dance of Death"; whilst, *à propos* his perfection of "technique," Du Fresnoy says: "As for Holbein, his execution surpassed even that of Raffaele, and I have seen a portrait of his painting with which one of Titian's could not come in competition." In truth, the powers of draughtsmanship possessed by Hans Holbein, by whom I mean here and always Holbein the younger, require no vindication, and we may accept Mr. Sidney Colvin's dictum that he was second only, if second, among the artists of German race, to Albert Dürer. The learned keeper of the Print Room at the British Museum adds, "No artist ever drew with a more masterly austerity of style and economy of means, and perhaps none with an equally unerring power of expressing the essential points both of physiognomy and action." To realize his ability as a designer, the reader has but to study the working drawing made for what is known as the Denny clock. It is in pen and ink, with Indian ink wash, and is to be found in the British Museum Print Room. The purpose for which it was designed is shown by the inscription in the lower corner in the handwriting of Sir Anthony Denny:—"Strena facta pro anthony deny camerario regio quod in initio novi anni 1544 regi dedit: i.e., New Year's gift, made for Anthony Denny, Chamberlain to the King, and by him given to the King at the beginning of the New Year 1544" (which was the year, it will be remembered, after the artist's death).

There are several portraits of Holbein himself, one of which, Lucas Vosterman's print, has given rise to the curious tradition that he painted with his left hand. This has arisen from the engraving being

PLATE XIII.

No. 17. *Edward Courtney, Marquis of Exeter . Isaac Oliver.*

From the Collection of W. C. Morland, Esq.

No. 18. *Katherine of Arragon Hans Holbein.*

From the Magniac Collection.

No. 19. *Queen Elizabeth.*

From the Collection of the Harcourt Family.

No. 20. *Henry VIII Hans Holbein.*

From the Collection of H.M. The King.

No. 21. *Henry VII N. Hilliard.*

From the Collection of H.M. The King.

No. 22. *Thomas Howard, Fourth Duke
of Norfolk Sir Antonio More.*

From the Collection of the Howard Family.

RECENT AND FOREIGN

The first of the series of lectures on the history of the English language, delivered by Mr. J. A. H. Murray, F.R.S., at the University of Cambridge, in the year 1875, is now published in a new edition, with many additions and corrections, by the author.

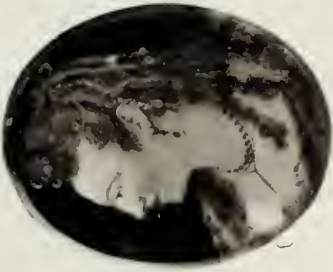
The second of the series, on the history of the English language, delivered by Mr. J. A. H. Murray, F.R.S., at the University of Cambridge, in the year 1876, is now published in a new edition, with many additions and corrections, by the author.

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No. 17. *English Grammar*, by Mr. J. A. H. Murray, F.R.S., at the University of Cambridge, in the year 1878, is now published in a new edition, with many additions and corrections, by the author.

No. 18. *English Grammar*, by Mr. J. A. H. Murray, F.R.S., at the University of Cambridge, in the year 1879, is now published in a new edition, with many additions and corrections, by the author.

No. 19. *English Grammar*, by Mr. J. A. H. Murray, F.R.S., at the University of Cambridge, in the year 1880, is now published in a new edition, with many additions and corrections, by the author.



HOLBEIN

rendered the reverse way of the drawing, and thus the painter is represented with the brush in the left hand. In a lengthy and appreciative notice of my work on *British Miniature Painters* which appeared in the *Athenæum*, No. 3,750, the reviewer asserts "that the report of Holbein being left-handed had nothing whatever to do with the fact of Lucas Vosterman's portrait of Holbein being rendered the reverse way of the drawing it was copied from." He proceeds to say that my having suggested it is a "slip on so accomplished and careful an author's part," and to prove that I am wrong, I am referred to *Old London*, a work published in 1867. I give the passage to which reference is made:—"Vander Doort, in describing separate heads, especially miniatures, generally commences with 'Done upon the right light,' meaning thereby that the light is admitted on to the subject; when intending to express the opposite, he avoids using the word left, but invariably says, 'Done upon the *wrong* light.' . . . He always intends the word 'right' to imply that of the person represented, and not of the beholder. Thus most of the portraits of Henry VIII., more especially those attributed to Holbein, have the light coming in from the spectator's right, a circumstance which may have tended in some degree to establish the tradition that Holbein was left-handed." These are specified by Vander Doort as done upon the wrong light. It is for my readers to say which they think the more probable origin of the tradition. The portrait of Holbein given at the head of this chapter is from the exquisite small drawing in body-colour on vellum in the Salle des Desseins, at Basle. It represents him when twenty-one or twenty-two years of age; clad in a pale, drab, loose overcoat, with dark brown velvet facings, and a red cap; his eyes are a rich brown.



CHAPTER V

Nicholas Hilliard



NICHOLAS HILLIARD, or Hilliard, is now the first English-born miniature painter who rose to eminence, or whose reputation, at any rate, has endured to our own day. He is said to have been born in 1547, and was the son of Richard Hilliard, of Exeter, high sheriff of that city and county, 1560—a nephew of that worthy, by the way, was sold to Strawberry Hill for four-and-half guineas. His mother was Laurence, daughter of John Wad, goldsmith, of London; a fact which no doubt accounts for Nicholas being brought up to the business of goldsmith and jeweller, this being an occupation closely connected with the early history of the art of miniature; and we commonly find a liberal use of gold made in Hilliard's miniatures in highlighting the eyes of the figures and the ornaments with which they are studied.

He seems to have acquired prominence at an unusually early age. Thus a miniature was exhibited at Kensington in 1675—a portrait of

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PLATE XIV.

No. 23. *Isaac Oliver By Himself.*

From the Collection of H.M. The King.



CHAPTER V

Nicholas Hilliard



NICHOLAS Hilliard, or Hillyard, we have the first English-born miniature painter who rose to eminence, or whose reputation, at any rate, has endured to our own day. He is said to have been born in 1547, and was the son of Richard Hilliard, of Exeter, high sheriff of that city and county, 1560—(a portrait of this worthy, by the way, was sold at Strawberry Hill for four-and-a-half guineas). His mother was Laurence, daughter of John Wall, goldsmith, of London; a fact which no doubt accounts for Nicholas being brought up to the business of goldsmith and jeweller, this being an occupation closely connected with the early history of the art of limning; and we commonly find a liberal use of gold made in Hilliard's miniatures in heightening the effect of the dresses and the ornaments with which they are studded.

He seems to have acquired proficiency at an unusually early age. Thus a miniature was exhibited at Kensington in 1865—a portrait of

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himself by his own hand. This is signed N. H., and dated 1550. It was formerly in Mr. Magniac's collection at Colworth, and is now, I believe, in the possession of Mrs. Hogge. One meets with frequent instances of precocity of genius in the annals of Art, but to suppose that this portrait was painted when the artist was three years old is, of course, absurd, and there is clearly a mistake somewhere. By the way, Walpole mentions the Earl of Oxford having a portrait of Hilliard done by the artist himself when he was thirteen.

The Duke of Buccleuch exhibited at the "Old Masters," 1879, a miniature described as a "portrait of the painter (N. Hilliard), born 1547. Inscribed ANO DNI 1573. ÆTATIS SUAE 37." Here there is an obvious discrepancy of over ten years.

Hilliard's rise must have been a rapid one. We find him early in high favour with Elizabeth. Pilkington says he owed his introduction to the Queen to the interest of Raleigh, but I have not met with any evidence for this assertion. He engraved the Great Seal in 1587, and he was appointed goldsmith, carver, and portrait-painter to the Virgin Queen, to make pictures of "her body and person in small compasse in lymnyng only." It is commonly said he was enjoined to paint her Majesty without shadows. This injunction, if true, may be regarded as a characteristic instance of feminine vanity rather than as a sufficient reason to account for the flatness of treatment for which he is sometimes blamed.

James I. granted him a patent to this effect: "Whereas our well-beloved servant, Nicholas Hilliard, gentleman, our principal drawer of small portraits, and embosser of our medals in gold, in respect of his extraordinary skill in drawing, graving, and imprinting, etc., we have granted unto him our special licence for twelve years to invent, make, grave, and imprint any pictures of our image, of our royal family, with power to take a constable and search for any pictures, plates, or works, printed, sold, or set up."

Walpole has remarked, concerning Hilliard's manner of painting, "Although he copied the neatness of his model (Holbein), he was far from attaining that nature and force which that great master impressed on his most minute works. Hilliard," he adds, "arrived at no strength of colouring; his faces are pale and void of any variety of tints; the features, jewels, and ornaments expressed by lines as slender as a hair. The exact dress of the times he curiously delineated; but he seldom attempted beyond a head. Yet his performances were greatly valued."



PLATE XV.

No. 24. Lady Mary Sidney N. Hilliard.

From the Collection of the Harcourt Family.

No. 25. Edmund Butts John Bettes.

From the National Gallery.



NICHOLAS HILLIARD

That he was highly esteemed by his contemporaries is clear from Dr. Donne's lines—

“A hand or eye
By Hilliard drawn, is worth a historye
By a worse painter made.”

In Heydock's translation of *Lomazzo on Painting*, published in 1598, we are told that “limning was much used in former times in church books, as also in drawing by the life in small models of late years by some of our countrymen, as Shoote, Betts, etc.; but brought to the rare perfection we now see by the most ingenious, painful, and skilful master, Nicholas Hilliard.” And the same author speaks of his being much admired by strangers as well as by natives. Inasmuch as Shoote was sent by the Duke of Northumberland to Italy, in 1550, to improve himself in architecture and to study at Rome, he must have been anterior to Hilliard, who was not born till 1547.

As regards Walpole's criticism upon the paleness of the faces in Hilliard's works, strictures which Redgrave repeats, I venture to assert, having examined a great many examples, that the flatness complained of is attributable to the carnations having flown; indeed, the flesh tints are often so faded as to make the features almost past recognition, whilst, on the other hand, the draperies and ornaments being painted in opaque colours are remarkably perfect. He commonly painted on card or vellum, and used, it is said, a brush composed of hairs from a squirrel's tail. His works are generally signed N. H., and frequently have a motto and date written round the edge in Latin, and abbreviated. In the loan collection of miniatures shown at the South Kensington Museum in 1865, were between thirty and forty examples attributed to Hilliard; amongst these was one on vellum belonging to the Duke of Buccleuch, of Edward Seymour, Duke of Somerset, brother of Jane Seymour, and uncle of Edward VI., beheaded on Tower Hill, 1552. Round the portrait is inscribed “EDWARDE, DVKE OF SOMERSET + ANNO DOMNI + 1560,” N. H. (connected). Here we have a case of a signature which would make Hilliard only thirteen when he painted this miniature. The same remark applies to a portrait formerly owned by Mr. Magniac, of Darnley, Earl of Lennox, which bears the following inscription: “COMES LINOX, ANO DNI, 1560, ÆTATIS SUÆ 18”; Lady des Vœux had a miniature of Elizabeth in her twenty-fifth year, dated 1564.

These instances, if correct, strengthen one's doubts as to the accuracy of the generally received date of the painter's birth.

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As might be expected, there were several portraits of Elizabeth in the Kensington collection (no less than seven), proving that, if she had neither taste nor feeling for Art, she had no objection to a multiplication of portraits of herself, concerning which Walpole remarks, "There is not a single one to be called beautiful. They are totally composed of hands and necklaces. A pale Roman nose, a head of hair loaded with crowns and powdered with diamonds, a vast ruff, a vaster farthingale, and a bushel of pearls, are the features by which every one knows them at once."

The "pale Roman nose" is well shown in the portrait of Elizabeth, of which I have given an illustration. This is from a fine miniature which belonged to Canon Harcourt Vernon, who believed it to be the only profile drawing of the great Eliza known. It is probably by one of the Olivers, and is an excellent example of the ornate jewellery which it was the fashion of the time to wear. It came from Penshurst with portraits of Essex, Dudley, and others; these were given to Canon Harcourt by the Hon. Mrs. Anson, to whom they were bequeathed by her aunt, the Hon. Lady Yonge.

In the Royal Academy exhibition at Burlington House in the winter of 1879, amongst the treasures shown by the Duke of Buccleuch was the celebrated Hilliard mentioned by Granger, and well known from the engraving by R. White, representing George Clifford, Earl of Cumberland, champion to Queen Elizabeth. The earl is dressed as for a tournament; he wears an enormous flapped hat, with a glove, the emblem of his office, fixed on the front; indeed, the picture is full of curious details, which we cannot stop to describe. Part of a group of remarkable miniatures, from the same superb collection, was another portrait of Elizabeth, which has at any rate a good pedigree. It is mentioned in the catalogue of the limnings belonging to Charles I., and is therein said to have been "done by old Hilliard, bought by the King of young Hilliard," and was described as having a picture-box hanging at her, the Queen's, right breast.

There is another portrait of Queen Elizabeth spoken of by Walpole as one of Hilliard's most capital performances, namely, a whole length of her in robes sitting on her throne. This was also in Charles's collection, and included in the catalogue by the Keeper of the King's Cabinet.¹

¹ This catalogue, to which frequent reference has been made, contains entries in King Charles's own handwriting, and was sold at the Tate Sale at Christie's, when Mr. Holmes, the Royal Librarian, bought it for £10. Baron James de Rothschild had given a commission for £350. Walpole gave two guineas for it. It is now in the Royal Library, Windsor. It was made in 1639, and was obviously intended for King Charles's own use

NICHOLAS HILLIARD

A copy of this list was discovered, says Walpole, some years ago in Moorfields. It fell into the hands of Sir John Stanley, who permitted copies to be made, from one of which Vertue obtained a transcript. But the whereabouts of these miniatures remained unknown until recent times, when one day some of them were brought into a London print-shop by a picture-frame maker, who, having bought them with other things, offered them for sale. An examination of the backs of the portraits disclosed the C R with crown above, and no doubt as to their identification exists. They were secured at a moderate price for the collection of the late Duke of Buccleuch and are now at Montagu House. They were shown at the Winter Exhibition of the Royal Academy in 1879.

Fourteen Hilliards are specified in the above-named catalogue, including a view of the Spanish Armada. Four of these, portraits and copies of older pictures, are now at Windsor, and were once attached to a gold and enamelled jewel, the work on which, it is surmised, was probably also Hilliard's, he being, as we have seen, the court goldsmith; the portraits are those of Henry VII., Henry VIII., Jane Seymour, and Edward VI. The latter Vander Doort describes as "meanly done" "upon a round card." This remarkable example of goldsmith's work has on one side the Roses of York and Lancaster, and on the other a representation of the Battle of Bosworth Field. There are jewelled badges upon the dress and cap of Henry VII., and the miniature is dated 1509, the year of his death. In Horace Walpole's copy of Abraham Vander Doort's catalogue, it is noted: "The above jewel and pictures were done by old Hilliard, and given to the King by young Hilliard, by the deceased Earl of Pembroke's means."

There are extant several miniatures of the unfortunate Arabella Stuart attributed to Hilliard. One formerly belonged to Lord Wilmington, from whom it passed to Horace Walpole, and was sold at Strawberry Hill for eight guineas, and the Duke of Buccleuch has one representing her as a girl "with a baby face." Lord Derby has a portrait of Drake in his forty-second year.

The Rev. Canon Harcourt Vernon possessed the Lady Mary Sidney, Countess of Pembroke—"Sidney's Sister"; she was daughter of Sir Henry Sidney, and married Henry, second Earl of Pembroke; she died at her house in Aldersgate Street, and was buried in Salisbury Cathedral. The

—thus entries run "in your Majesty's collection." It may be noted that, according to a grant made in 1625, Vander Doort was paid £40 a year. His end was pitiful indeed. A miniature of the parable of the lost sheep by Gibson was entrusted to his care by the King. The keeper hid it so carefully that when wanted, it could not be found, and Vander Doort hanged himself in despair.

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Arcadia was dedicated to her, and Ben Jonson wrote the well-known epitaph :—

“ Underneath this sable hearse
Lies the subject of all verse ;
Sidney’s sister, Pembroke’s mother,
Death, ere thou hast slain another
Fair and wise and good as she,
Time shall throw a dart at thee.”

This interesting miniature, of which an illustration is given, came from Penshurst, where was an admirable likeness of the painter himself in his thirtieth year, which is also reproduced. Lord Wharncliffe possesses a portrait of James I. in oils on card, and of his consort, Anne of Denmark ; *bric-à-brac* collectors are not likely to soon forget the portrait of James I. sold at Christie’s on the dispersal of the Hamilton Palace collection, of which mention has been already made. Mrs. Naylor Leyland owns a portrait ascribed to Hilliard, which has, at any rate, a most circumstantial history. It is of Mary Stuart, Queen of Scots, and was given by her to one of her maids of honour on her marriage, from whom it descended to her grandson, the second and last Earl of Middleton ; he gave it to his god-daughter, Elizabeth Dicconson, daughter of the Steward of the Household of James II., grandmother of the late Charles Scarisbrick, to whom the portrait descended from him to his daughter, the present possessor.

But probably no miniature attributed to Hilliard is more beautiful or more interesting in itself than one in the Buccleuch collection, shown in the Academy Winter Exhibition in 1879. It is a portrait, in good condition, delicately wrought, of Alicia Brandon, whose features are delightful from their vivacity and ingenuousness. This lady was the daughter of John Brandon, Chamberlain of the City of London, and Nicholas Hilliard married and painted her, as we see from the inscription, which runs—“ ALICIA BRANDON, NICOLAI HILLIARDI, QUI PROPRIA MANU DEPINXIT, UXOR PRIMA. ANO DNI 1578. ÆTATIS SUÆ 22.” N. H. (connected). The picture is circular in form, and has a rose-turned case of logwood with an ivory circular rim. I believe it was bought a few years ago by a jeweller in what is called a “ job lot ” of old gold and silver, and for a small sum.

As may be expected there were numerous examples of Hilliard shown at the Loan Exhibition at Kensington in 1865. They comprise several people about the court of Elizabeth ; for example, Nicholas Harbon, Ambassador to Constantinople, dated 1598, “ Ætatis Suæ 50 ” ; Mrs. Holland, maid of honour, dated 1593, “ Ætatis Suæ 26 ” ; Lord Keeper

NICHOLAS HILLIARD

Coventry, inscribed "Custos (sic) Sigille ;" Lady Hunsdon ; the unfortunate Arabella Stuart ; and of Spenser the Poet, which last is now at Berkeley Castle and the property of Lord Fitzhardinge.

Hilliard had an only son, Lawrence, who followed his father's profession. Lawrence had several children (Dallaway mentions four), and was living in 1634. He enjoyed the patent granted by James to Nicholas until its expiration. It is surmised that this privilege was a source of considerable emolument to the Hilliards, and gave them control over the engravers and printsellers of the period, to whom licences were granted. Simon de Passe was employed by them in engraving small plates of the heads of the Royal Family. There is a warrant of the council extant dated 1624, ordering the payment of £42 to Lawrence Hilliard for five pictures "by him drawn." The elder Hilliard died on January 6, 1619, and was buried in St. Martin's-in-the-Fields. He left to his sister, Anne Avery, twenty pounds of thirty that was due as his pension (the same amount as Holbein's salary, by the way), and the rest of his effects to his son Lawrence, his sole executor. Rowland Lecky is mentioned by Lomazzo in 1598 as a pupil of Nicholas Hilliard's.

PLATE XVI.

No. 26. *Isaac Oliver.*

From the Collection of the Duke of Portland.

No. 27. *Mrs. Oliver.*

From the Collection of the Duke of Portland.



CHAPTER VI

The Olivers and John Hoskins



IN the branch, miniature, in which Oliver excelled, we may challenge any nation to show a greater master, if perhaps we except a few of the smaller works of Holbein." Such was the opinion of the connoisseur of Strawberry Hill.

To Hilliard—in conjunction with Zuccherò—has been given the credit of having instructed a limner, "inferior," says Peacham, "to none in Christendome for the countenance in small," viz., Isaac Oliver or Olivier. There were two Olivers, Isaac the father and Peter, his eldest son and pupil. Walpole could find no account of the origin of the family; he adds: "nor is it of any importance; he (Isaac Oliver) was a genius, and they transmit (*sic*) more honour by blood than they can receive." He notes that in the elder painter's pocket-book was a mixture of English and French. Nichols, in his *History of Leicestershire*, quotes an authority which relates that the family held lands at East Norton in that county.

The careers of these two distinguished artists extend over more than a century, and great events mark the period embraced by their lives. The father, to whom for the present we shall confine our observations, is said to have been born in 1555 or 1556, in those dark

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days when Latimer and Ridley "lit the candle which, by God's grace, in England shall never be put out," and when Cranmer was brought to the stake in Oxford whereat "he never stirred nor cried" till life was gone. Isaac Oliver died in 1617 (the date of Raleigh's execution) at his house in Blackfriars, a year after Shakespeare had passed away.

Unlike the Hilliards, Oliver does not appear to have held any court appointment, but in an office-book of Lord Harrington's (Treasurer of the Chambers) was an entry of payment by warrant, dated Lincoln, April, 1617, "to Isaac Oliver for four several pictures drawn for the Prince's Highness—(Charles I., then Duke of York)—£40," and in the Windsor collection is a profile of Anne of Denmark, mother of Charles I.—this, by the way, was long regarded as a portrait of Queen Elizabeth; also a portrait of Henry, Prince of Wales, which, according to Mr. Richard Holmes, the King's Librarian, is "the finest extant." He characterizes it as possessing a minuteness of execution combined with a breadth of effect which is admirable. This last-named and most interesting miniature is described in Charles I.'s catalogue as follows: "No. 17, done upon the right light, the biggest limned picture which was made of Prince Henry, being limned in a set laced ruff and gilded armour, and a landskip wherein are some soldiers and tents: in a square frame with a sheeting glass over it. Done by Isaac Oliver, $5\frac{1}{4}$ inches by 4."

At Windsor, too, is the celebrated full-length of Sir Philip Sidney sitting under a tree in an arcaded garden (alluding thus to Arcadia) with formal beds of flowers. It belonged to Walpole, and was sold at West's sale for £16 5s. I give a rendering of it, taken from the original in the Royal Library.

Another magnificent instance of Isaac Oliver's work, in the shape of the portrait of the Earl of Dorset, is probably the most valuable miniature in the precious collection which Mr. John Jones bequeathed to the nation. It was formerly in the possession of Mr. C. Sackville Bale, and was sold at Christie's in 1880 for £750. It measures $9\frac{1}{2}$ inches by $6\frac{1}{4}$ inches, is on thick card and in the most perfect state of preservation. It was shown at the Loan collection at Kensington in 1865, and was thus described:—Richard, Third Earl of Dorset, "born 1539 in the Charterhouse, London; married the celebrated Lady Anne Clifford 1609; he resided at Knole, in Kent, and was a great favourite with Henry, Prince of Wales; he died in 1624. He is represented standing at a table between blue and silver curtains, resting his right hand on a plumed helmet. He wears a stiff lace collar, and a steel cuirass and gorget inlaid with gold. His trunk hose is profusely orna-



PLATE XVII.

No. 28. Thomas Sackville, Earl of Dorset Isaac Oliver.

From the Jones Collection, S.K.M.



THE OLIVERS AND JOHN HOSKINS

mented with golden suns, crescent moons, and stars. The floor is covered with Indian matting, over which is a Persian carpet ; to the right, near his feet, is a suit of plain armour. This remarkable miniature is signed in full 'ISAAC OLLIVIERUS FECIT 1616.' It was bought at Jeremiah Harman's sale." The "celebrated Lady Anne Clifford" was a daughter and heiress of George, Earl of Cumberland ; she was governess to King Charles I.'s children. Walpole bought her portrait at Lady Isabella Scott's sale. It is interesting to observe that inasmuch as this miniature of Richard Sackville is dated 1616, it must have been among the latest works of the artist, who died in 1617.

The portrait of George Villiers, Duke of Buckingham, who was stabbed by Felton at Portsmouth in 1628, is probably another late example of Isaac Oliver. The original is in His Majesty's collection.

Amongst the finest Olivers in existence must be ranked those possessed by the Baroness Burdett-Coutts. They were shown in Messrs. Dickinson's Loan Exhibition of 1880, and comprise the famous Digby collection of which Walpole was so proud ; illustrations are given of several of them. A few particulars of these people, so notable in their day, may here be added.

Sir Kenelm was a distinguished soldier, a scholar, and a courtier of handsome appearance and extraordinary strength. He was the only son of Sir Everard Digby, who was executed for his share in the Gunpowder Plot. Having renounced Romanism, he was entered at Gloucester Hall, Oxford, but went abroad early. On his return in 1623, he was knighted by James I. He successfully commanded a small squadron in the Mediterranean in 1628, and during the Civil War retired to France. At the Restoration he returned and lived at his house in Covent Garden till his death in 1665. His wife, Lady Venetia Anastasia Digby, was the youngest daughter of Sir Edward Stanley, and was born in Shropshire at Tong Castle in 1600. She is mentioned by Clarendon as a lady of extraordinary beauty, and of as extraordinary fame—rumour, or perhaps slander, having been at one time busy with her name. Sir Kenelm is said to have invented many strange cosmetics for her. She was found dead in her bed in 1663 and is so represented in the remarkable miniature by Peter Oliver, the property of Mr. Digby, now at Sherborne. She is said to have been more frequently painted than most people of her time, e.g., as we have seen, Walpole had six portraits of her at different ages. Of their two sons, one, Kenelm, was killed in the Civil War in a skirmish at St. Neots, and the other, John, was disinherited by his father, but ultimately succeeded to a portion of the property.

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The miniatures of these Digbys hung in "the blue breakfast-room" at Strawberry Hill, and at the famous sale fetched sums ranging from a few guineas to £178, prices which it is not too much to say are such as to make a modern collector green with envy. The way these treasures came into Walpole's possession is remarkable, and so aptly illustrates the vicissitudes to which miniatures are exposed that his account may be quoted. He says, in a note *à propos* Peter Oliver's habit of making duplicates of his works for himself, "Since this work was first published a valuable treasure of the works of this master, and of his father Isaac, was discovered in an old house in Wales, which belonged to a descendant of Sir Kenelm Digby (Mr. Watkin Williams). The latest are dated 1633, but being enclosed in ivory and ebony cases, and the whole collection locked up in a wainscot box, they are as perfectly preserved as if newly painted. They all represent Sir Kenelm and persons related to, or connected with him. There are three portraits of him, six of his beloved wife at different ages, and three triplicates of his mistress, all three by Isaac Oliver, as is Lady Digby's mother, which I have mentioned before. But the capital work is a large miniature copied from Van Dyck of Sir Kenelm, his wife, and two sons, the most beautiful piece of the size that I believe exists (see illustration). There is a duplicate of Sir Kenelm and Lady Digby from the same picture, and though of not half the volume, still more highly finished. This last piece is set in gold, richly inlaid with flowers in enamel, and shuts like a book. All these, with several others, I purchased at a great price, but they are not to be matched." It is noteworthy that nearly all the portraits of Sir Kenelm and his wife ascribed to Isaac Oliver must be by Peter, as Isaac died when the originals were boy and girl. Sir Kenelm Digby was born in 1603. Isaac Oliver was buried in October, 1617. One of the portraits is dated 1627. This discrepancy in Walpole's account wherein, as we have seen above, he speaks of Sir Kenelm's mistress as being painted by the elder Oliver, may be owing to his misreading the monogram. The large copy after Van Dyck of the family group is dated 1635.

There are many more well-authenticated examples of the work of the Olivers, e.g., Lord Derby has a portrait of "the wicked" Countess of Essex, and, in addition, an unfinished miniature on card of Robert, Earl of Essex, and another of Elizabeth, Queen of Bohemia, both bought at Walpole's sale, the latter for thirteen guineas, whilst the former most interesting portrait, which has an undoubted pedigree, having belonged to Lady Wolseley, a descendant of Elizabeth's ill-fated



PLATE XVIII.

No. 29 *Venetia Lady Digby Peter Oliver.*
From the Collection of Baroness Burdett-Coutts.

No. 30. *Sir Kenelm Digby Peter Oliver.*
From the Collection of Baroness Burdett-Coutts.

No. 31. *Venetia Lady Digby Peter Oliver.*
From the Collection of Baroness Burdett-Coutts.

No. 32. *Arabella Stuart Peter Oliver.*
From the Collection of Captain Edwards Heathcote.





PLATE XIX.

*No. 33. The Digby Family Peter Oliver.
From the Collection of Baroness Burdett-Coutts.*





PLATE XX.

*No. 34. The Brothers Browne Isaac Oliver.
From the Collection of Earl Spencer, K.G.*



THE OLIVERS AND JOHN HOSKINS

favourite, went for seven guineas only. The Duke of Buccleuch exhibited at Burlington House, in 1879, twenty works by Isaac, and eight by Peter Oliver. The Duke of Portland has several fine works by both, including a portrait of William Drummond, of Hawthornden, by the elder artist.

Mention must be made of one other specimen of the powers of the elder Oliver, which, if it alone survived, would be sufficient to prove Walpole's assertion that "we have no one to put in competition with Isaac Oliver except it be our own Cooper." I refer to the group of the three brothers, Anthony Maria, John, and William Browne. This remarkable work is now at Burleigh (the noble owner of which historic house is descended from the eldest of these young men). In Walpole's time it was at Cowdray, and he thus refers to it: "At the Lord Montacute's at Cowdray is an invaluable work of Isaac Oliver's. It represents three brothers of that Lord's family, whole-lengths in black. These young gentlemen resembled each other remarkably, a peculiarity observable in the picture, the motto on which is *figuræ conformis affectus*. The black dresses are relieved by gold belts and lace collars, and contrasted by the silver-laced doublet of another young man, presumably a page, who is entering the room." The finish throughout the work is exquisite. It is signed I. O., 1598. It measures 10 by 9 (not 10 by 7, as Walpole says). Its superlative quality and its important scale fully justify Walpole's encomium, and make it one of the very finest portrait miniatures in existence. I believe it came into Lord Exeter's possession through his mother, the daughter of Stephen Poyntz, of Cowdray, who had married the only sister of the eighth Lord Montague. It is in perfect preservation, having with three other pictures, escaped the fire at Cowdray in 1793. A strange fatality is said to have marked the end of the race of the Lords Montague, for the last scion of the house lost his life over the Falls of Schaffhausen just at the time the flames destroyed the old family mansion, and messengers, bearing tidings, one of the death of the last Lord Montague by water, the other of the destruction of the home of the race by fire, are related to have met in Paris. Earl Spencer, who is a descendant of the eldest of the three brothers, owns a copy in oils upon copper beautifully painted. By his lordship's courtesy I am able to show a reproduction of it, and to subjoin the description written on the back: "This picture was painted in the year 1598, by the celebrated Isaac Oliver, the miniature painter, who was born in 1556 and died in 1617, aged 61 years. See Walpole's *Anecdotes of Painting*, vol. i. page 166. Represents Anthony Maria Browne, the

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second Viscount Montague, and his two brothers, John and William, who were sons of Anthony Browne, heir apparent of Anthony, the first Viscount Montague, by Mary, his wife, daughter of Sir William Dormer, of Egthorpe, Co. Bucks. The said Anthony Maria, aged 24 years when the picture was painted, married Jane, daughter of Thomas Sackville, Earl of Dorset, Lord High Treasurer of England, and by her was great-grandfather of Anthony Joseph Browne, the present Viscount Montague. John Browne, second son, aged 21 years, married Anne, daughter of — Giffard, Esq., and was ancestor of Mark Anthony Browne, of Eastbourne, Esq., now living. William Browne, the third son, died unmarried. The figure in white, aged 21, supposed to be a page. By Sherwin, 19 January, 1781. Copy. The original picture in London.”

I am indebted to a correspondent for the following genealogical details of these brothers Browne and their descendants. “The eldest of the three succeeded his grandfather in 1592 as second Viscount Montague; from him the Cowdray branch of the Browne family was descended and is now represented by Earl Spencer and the Marquis of Exeter, Earl Spencer being the senior co-heir. The second brother, John, married in 1594 Ann Giffard; he died in 1640 and was the ancestor of the Brownes of Eastbourne and of Mark Anthony, ninth and last Viscount Montague.”

“The representation of the Brownes of Eastbourne, and of the said Viscount, now rests with Mr. du Moulin-Browne, who is his heir-general and sole representative of that branch of the family. The third brother, William, was born in 1576, became a Jesuit lay-brother at Liège in 1613, and died there of the plague in 1637.”

Anthony Browne is said to have been a zealous Catholic, and the only temporal peer who ventured to oppose the Act for the Queen’s supremacy in the first year of her reign; but he brought a body of horse to Tilbury on the alarm of the Armada, commanded by himself, his son, and his grandson, thus perilling his whole house.

Isaac Oliver’s talents were inherited by his eldest son, Peter, who first saw the light in one of the closing years of Elizabeth’s reign, 1601 and 1604 having both been assigned as the date of his birth. He died, comparatively young, two years before the execution of Charles I., and not in the year of the Restoration as was long supposed. This seems proved by the result of researches in the registers of St. Ann’s, Blackfriars, wherein, according to Mr. Propert, occur the following entries—

“Isaack Oliver buried 2 October 1617.”

“Mr. Peter Oliver buried 22 December, 1647.”



PLATE XXI.

*No. 35. Frances Howard, Countess of Somerset . . . Isaac Oliver.
From the Collection of H.M. The King.*

*No. 36. Robert Carr, Earl of Somerset John Hoskins.
From the Collection of H.M. The King.*





PLATE XXII.

*No. 37. Charles I., when Prince of Wales John Hoskins.
From the Collection of the Duke of Rutland.*





PLATE XXIII.

No. 38. *Peter Oliver Sir A. Van Dyck.*

No. 39. *Isaac Oliver From an old print.*

From the Collection of the British Museum.



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Vertue saw a model of the bust which was erected with a monument in this church by Peter Oliver to the memory of his father. Both monument and church perished in the Great Fire of 1666. Peter Oliver is always termed the pupil of Isaac, but whether 1604 or 1601 be the correct date of the son's birth, there was but little time for tuition. At any rate the young painter must have made the most of his opportunities, as is shown by the description in Charles I.'s catalogue of "a great limned piece of the burial of Christ, which was invented by Isaac Oliver, and was left unfinished at his decease, and now, by His Majesty's appointment, finished by his son, Peter Oliver." This measured $11\frac{1}{2}$ by $15\frac{1}{2}$ inches, and there is reference to another interesting work in the shape of a copy of Raphael's "St. George," dated 1628, measuring $9\frac{1}{2}$ by 7 inches, being about half the size of the original, which was sent as a present to Henry VII. by the Duke of Urbino in return for the Order of the Garter. The copy found its way back to the Royal collection when the Hamilton Palace treasures were sold in 1883. Mr. Holmes surmises it may have been given by Charles to the Marquis of Hamilton. The original was sold at the Rebellion, and is now at the Hermitage, St. Petersburg.

Peter Oliver appears to have done a good deal of work of this nature; Vander Doort's catalogue mentions thirteen of the paintings in Charles I.'s collection which were copied in water-colours by him, in addition to portraits of the Stuart family and others. He is also said to have painted his children's portraits and that of his wife, in oil. Concerning this lady, there is a little story about her and Charles II., told in connexion with collectors and collections, in one of the concluding chapters of this work.

Two portraits of Isaac Oliver are given, and one of Peter; of these, perhaps the most interesting is the one of the elder artist, in His Majesty's collection, which represents him in a slashed doublet and ruff. I may call attention to the fine miniature representing Isaac, which the Earl of Gosford possesses and is here shown. The portrait of Peter Oliver which is reproduced is from an oil painting by Hanneman at Hampton Court Palace. In it the miniature painter is represented as a man with dark brown hair, and dark, dreary eyes with a fixed sad look. Hanneman, by the way, was a Dutch painter who arrived in England soon after Van Dyck came here. He was a good imitator of the last-named artist's style, and was here some sixteen years. At the outbreak of the Civil War he returned to Holland, and was made Director of the Academy at the Hague.

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In distinguishing the works of these great limners it is important to observe that the elder signed his productions with the monogram ①, the younger with the initials "P.O." connected. Both artists worked upon card and upon "pecorella," or abortive vellum duly prepared, and Sandrart speaks of Isaac as "Membranarum Pictor Londinensis"; he also testifies to the durability of his colours. These references show that his fame had extended to the Continent. As regards their style, Isaac's work bears an impress of Zuccherò, and is a decided advance upon Hilliard's. Take for example the Arabella Stuart, a most interesting portrait of that lady, martyr to the political jealousy of James I. It belongs to the Stuart collection (see *postea*) and was shown in the Stuart Exhibition, in 1889, and has been described as the work of Peter Oliver. But, inasmuch as the ill-fated lady ended her days in the Tower in 1615, and as we have seen, Peter Oliver was not born till after the commencement of the seventeenth century, it is unlikely that he painted it. Before she was laid with Mary of Scotland in Westminster Abbey, her health and her reason had both gone. In the work named we have evidently the height of fashion of the period, both in dress and in the manner of wearing the hair. The former is richly ornamented with flowers and gold spray; the latter falls in waves over her shoulders. I have a miniature, formerly at Penshurst, of Lady Dorothy Percy, in which the hair is treated in exactly the same way. The ornaments are white and gold, and a crimson scarf may be just seen across her bosom. Peter Oliver is even more free from stiffness, and examples by him seem to show the influence of Van Dyck, whose works, he being Court Painter from 1632 to the time of his death in 1641, may have been, and probably were, closely studied by Oliver.

We may sum up the merits of these two distinguished miniaturists in Walpole's words. He says: "We have no one to put in competition with Oliver except it be our own Cooper, who, though living in an age of freer pencil and under the auspices of Van Dyck, scarce compensated by the boldness of his expression for the truth of nature and delicate fidelity of the older master. Oliver's son, Peter, alone approached the perfection of his father." John Evelyn relates in his Diary, November 1, 1660: "I went with some of my relations to court to shew them His Majesty's cabinet and closset of varieties: the rare miniatures of Peter Oliver after Raphael, Titian, and other masters which I infinitely esteem."

There were two other Olivers living at this period, John, a glass-painter (whom Redgrave asserts was a nephew and pupil of Isaac Oliver), and this John Oliver had a son Isaac, an engraver.



PLATE XXIV.

*No. 40. Sir Philip Sydney Isaac Oliver.
From the Collection of H.M. The King.*





PLATE XXV.

*No. 41. Charles I. J. Hoskin
From the Collection of H.M. The King.*

*No. 42. Elizabeth of Bohemia Pe
From the Collection of Captain Edwards H*

*No. 43. Thomas Flatman B
From the Dyce Collection, S.K.M*





PLATE XXVI.

No. 44. *Sir Nicholas Throgmorton Isaac Oliver.*
From the Collection of the Shaftesbury Family.

No. 45. *Lady Throgmorton Isaac Oliver.*
From the Collection of the Shaftesbury Family.

No. 46. *Isaac Oliver.*
From the Collection of the Earl of Gosford.

No. 47. *Elizabeth Claypole S. Cooper.*
From the Collection of the Duke of Devonshire.



THE OLIVERS AND JOHN HOSKINS

The mention of Samuel Cooper, whose work demands special consideration, recalls the name of his reputed master, John Hoskins. Even if the last-named painter did not possess the claim upon our notice which tradition has assigned to him, he is an artist by no means to be overlooked, and though one misses in his works the refinement of the Olivers and the minute touch of Hilliard, whilst, on the other hand, they are certainly inferior to the masculine breadth and simplicity of Cooper, yet his miniatures are of sufficient excellence to arrest our attention. Indeed, Sir Kenelm Digby, in his *Discourses*, says that "by his paintings in little he pleased the public more than Van Dyck." This is high praise indeed, and is an opinion not shared by Walpole, who, whilst allowing his heads to have great truth and nature, finds fault with the carnations as "too bricky and wanting a degradation and variety of tints." It is remarkable how little is known of Hoskins. Vertue knew no more of him, says the author of the *Anecdotes*, than what was contained in Graham's *English School*, viz., "that he was bred a face painter in oil, but afterwards taking to miniature far exceeded what he did before. He drew Charles, his Queen, and most of the Court, and had two considerable disciples, Alexander and Samuel Cooper, the latter of whom became much the more eminent limner." It may be observed that mention is made but of one Hoskins, and the opinion (to which Redgrave gives his support) that there were two John Hoskinses, father and son, seems to rest mainly upon the foundation of a variation in the manner of signing the portrait. Thus the mark + is said to distinguish the works of the father from those of the son, which have I. H. simply. But if this be the test, then it may be urged there must have been several John Hoskinses, since amongst the miniatures shown at Burlington House by the late Queen and the Duke of Buccleuch, ascribed to Hoskins, there were the following different signatures,—H. only ; I. H. 1645 ; I. H. fc ; IH (connected). This last is on the limning of Lucius Cary, Lord Falkland, which belonged to, and is mentioned by, Walpole, and is now His Majesty's. It was formerly Dr. Mead's. If, however, it is true that a Hoskins painted James II. in 1686, there must have been a John Hoskins, junr., and he must have survived his father over five-and-twenty years.

It is worth notice that of the twenty examples attributed to John Hoskins, which were exhibited in the Loan Collection at South Kensington in 1865, eight are not signed at all, whilst the remaining twelve are all signed I. H. From the King's collection I am able to show an excellent example of Hoskins (whose virile and unaffected style it well

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illustrates) in the portrait of Charles I. The character of this monarch, whom melancholy so truly marked for her own, is admirably shown in this portrait. An interesting miniature from Belvoir of Charles, when Prince of Wales, in his fourteenth year, will be found in the last chapter. The authorship of the Duke of Rutland's portrait is uncertain, but the difference in the expression of the face is patent and striking. It bears a Latin inscription to this effect : "The most illustrious and most serene Charles, Prince of Wales, the greatest hope of Great Britain, in the fourteenth year of his age." There is said to be a replica of this miniature at Castle Howard, though I do not find any mention of it in a list I possess, and owe to the courtesy of Lord Carlisle.

Last but not least, mention should be made of a portrait of Percy, tenth Earl of Northumberland, a very fine example, showing Hoskins at his best, which belongs to Lord Aldenham.

Hoskins was buried in St. Paul's, Covent Garden, February 22, 1664.



PLATE XXVII.

No. 48. Catherine of Braganza S. Cooper.

From the Collection of the South Kensington Museum.

No. 49. "Munday?" S. Cooper.

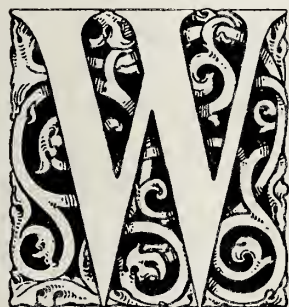
From the Collection of the South Kensington Museum.





CHAPTER VII

Samuel Cooper



COME now to a painter in whom, it has been said, the art of miniature painting culminated. The fame of Hoskins has been eclipsed by that of his nephew, Samuel Cooper, who was born in London in 1609. We learn that he was instructed by his elder brother, Alexander, but memorials of his life are scanty, nor does this signify: "His works are his history." He lived much on the Continent, and was intimate with many of the eminent men of his day. He was a linguist and an excellent musician. Probably the latter accomplishment endeared him to Samuel Pepys, who frequently mentions him in his *Diary*, thus:—"1668. July 10th. To Cooper's, and there find my wife. . . . And here he do work finely, though I fear it will not be so like as I expected; but now I understand his great skill in musick, his playing and setting to the French lute most excellently, and he speaks French, and, indeed, is an excellent man." This visit is explained by a previous entry, on March 29:—"Harris . . . hath persuaded me to have Cooper draw my wife's (portrait), which tho' it cost £30 yet I will have done." The next day

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he goes to "Common Garden Coffee House," where he meets "Mr. Cooper the great painter ; thence presently to his house to see some of his work, which is all in little, but so excellent as, though I must confess I do think the colouring of the flesh to be a little forced, yet the painting is so extraordinary as I do never expect to see the like again." Then follows a description of several portraits he saw in progress. "Mrs. Stewart's when a young maid," before she was disfigured by the small-pox ; "and it would make a man weep to see what she was then and what she is like to be by people's discourse now ; my Lord Arlington's and Ashley's, and my Lord Generall's picture," and several others. (There were some thirty miniatures of the Cromwell family exhibited at South Kensington in 1865, and twenty of them were ascribed to S. Cooper, of these more hereafter.) He appears most struck by a miniature of "one Swinfen, Secretary to my Lord Manchester. . . . This fellow died in debt and never paid Cooper for this picture. . . . Cooper," says Pepys, "himself did buy it (from the creditors), and give £25 out of his purse for it, for what he was to have had but £30." Thirty pounds was of course in those days a very considerable sum of money, but it seems to have been Cooper's price for a miniature, for the immortal pages of the Diarist record a visit to the painter's on August 10, in the following characteristic manner : "To Cooper's, where I spent all the afternoon with my wife and girl, seeing him make an end of her picture, which he did to my great content, though not so great as I confess I expected, being not satisfied in the greatness of the resemblance, nor in the blue garment ; but it is most certainly a most rare piece of work as to the painting. He hath £30 for his work, and the chrystal and case and gold case comes to £8 3s. 4d., and which I sent him this night that I might be out of his debt."

Elsewhere Pepys speaks of the artist being "a most admirable workman, and good company." Evelyn, too, refers to him, and relates (January 10, 1662) being called into His Majesty's closet when "Mr. Cooper, ye rare limner, was crayoning of the King's face and head to make the stamps by for the new milled money now contriving. I had the honour to hold the candle whilst it was doing ; he choosing the night and candlelight for ye better finding out ye shadows."

What Hilliard did for the court of Elizabeth, that did Cooper in a more admirable manner for the distinguished men and women of a later, but not less interesting, period. He has stamped their express image ; and, often in the small space of three or four inches of cardboard, has revealed their mental characteristics, and well deserves the title which

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has been given him of a Van Dyck in miniature. A typical example of Cooper's female portraits will be found in that of Barbara Villiers, the Duchess of Cleveland. This celebrated beauty and wicked woman, as everybody knows, was wife of Roger Earl of Castlemaine, and became by Charles II. mother of the Duke of Southampton, afterwards Cleveland, and of the Duke of Grafton.

In speaking of Cooper's manner, there is one detail which almost invariably distinguishes his work—that is the admirable way in which the hair is treated. It may also be noted his miniatures are generally signed "S.C." (connected), and nearly always painted on card, ivory not being used until later. Perfect specimens of his work are delightful for sober sweetness of colour ; they are especially remarkable for truthful simplicity of manner, and for delicate finish combined with unequalled breadth of treatment. A French critic, F. de Conches, has remarked that he, Cooper, was a man who knew how to enlarge the style of a miniature, and describes his portrait of Cromwell as being vigorous as oil, perfectly modelled, and firm in touch. This work is in the Duke of Devonshire's collection, and an illustration is given of it. It would be possible to supplement it by an example from Stafford House, where is an interesting specimen of the pencil studies from which Samuel Cooper was accustomed to paint his miniatures. Both are admirable. According to Lord Ronald Gower, the latter was given by the late Mr. J. R. Planché to the second Duke of Sutherland in 1835. *A propos* this portrait of Cromwell, Walpole has admirably summed up the painter's merits in a familiar passage wherein he declares that if a glass could expand Cooper's pictures to the size of Van Dyck's, they would appear to have been painted for that proportion. "If his portrait of Cromwell could be so enlarged, I do not know but Van Dyck would appear less great by the comparison." In a letter to Sir Horace Mann, Walpole makes a further reference to this portrait of the Protector. Thus, writing February 9, 1758, he says, "But our glaring extravagance is in the constant high price given for pictures. . . . I know but one dear picture not sold—(this was at Mr. Furnese's auction)—Cooper's head of O. Cromwell, an unfinished miniature. They asked me four hundred pounds for it." Cunningham correctly assumes this to be "the one mentioned elsewhere as in the possession of Lady Franklin, Widow of Sir Thomas, a descendant of Cromwell, of which there is an exquisite copy in the Harley collection at Welbeck, made in 1723 by Bernard Lens."

Of this masterpiece, Dallaway says it is recorded in the family that Cromwell surprised Cooper while copying the picture, and indignantly

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took it away with him. The original was shown at Burlington House in 1879, having passed into the hands of the Duke of Buccleuch. It formerly belonged to Mr. Henry Cromwell Frankland, of Chichester, who inherited it through a daughter of Lady Elizabeth Claypole. The Lady Frankland (not Franklin) named above, was the granddaughter of the Protector.

Cooper, it would seem, had a habit of making copies of many of his works, and, judging by the close similarity between the portraits of the Digby family preserved at Sherborne Castle, and those belonging to the Baroness Coutts which have been already described, Oliver seems to have done the same, for although the latter, which, it will be remembered, came from Strawberry Hill, are in the finer state of preservation, I have not heard it suggested that the Sherborne examples are copies by another hand; indeed the presumption would be the other way. The Duke of Devonshire possesses the profile drawing of Cromwell on paper in pen and brown ink, by Cooper, from which Houbraken engraved his portrait.

In the Loan Collection of 1865 some eighty or ninety miniatures ascribed to Samuel Cooper were exhibited. These comprised seven of Oliver Cromwell, and almost as many of his son, Richard Cromwell and his daughters: in fact the Protector's family seems to have been repeatedly painted by Cooper. I am able to give a beautiful example of his second and favourite daughter, Elizabeth Claypole. She it was who is said to have upbraided her father for his share in Charles' death and his cruelty in sanctioning the execution of Dr. Hewitt, the Royalist agent. She died at Hampton Court in 1658, when only 29, and was buried with great pomp in Henry VII. chapel at Westminster; her coffin was found there in 1725. The portrait given is signed S. C., 1653, and belongs to the Duke of Devonshire. There is another Cooper in the Buccleuch collection of unsurpassed interest, that of Cromwell's Latin Secretary. To this miniature Aubrey's description of the Poet's appearance applies. Milton "had light browne haire. His complexion exceeding fayre, oval face, his eie a dark gray. He was a spare man."

The King has a head of Charles II., which, together with George Monck, Duke of Albemarle, and the youthful Monmouth, form a trio of portraits difficult to surpass in character and expression, grace and simplicity. Both the latter are unfinished, as is not uncommon with Cooper's work, he being apparently content, when the likeness was obtained, to leave the rest. This peculiarity doubtless gave rise to Walpole's disparaging, and, it must be contended, unfounded remark,



PLATE XXIX.

*No. 51. Geo. Monck, Duke of Albemarle S. Cooper.
From the Collection of H.M. The King.*





PLATE XXX.

*No. 52. Charles II. S. Cooper.
From the Collection of the Duke of Richmond and Gordon.*





PLATE XXXI.

*No. 53. Duke of Monmouth S. Cooper.
From the Collection of H.M. The King.*



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that "Cooper, with so much merit, had two defects. His skill was confined to a mere head; his drawing even of the neck and shoulders so incorrect and untoward, that it seems to account for the numbers of his works unfinished. It looks as if he was sensible how small a way his talent extended (!). This very properly accounts for the other [defect], his want of grace, a signal deficiency in a painter of portraits, yet how seldom possessed." As to the latter deficiency, those who have seen the Monmouth at Windsor will hardly be disposed to allow it. As to the former, surely the artist who could delineate such subtleties of expression and character as Cooper has done could have "extended his talent so small a way" as to draw necks and shoulders had he been so minded. There is no want of finish in the elaborate portrait of Charles II. wearing his robes of the Garter, which is preserved at Goodwood, and reproduced in this volume; it is, so far as I am aware, one of the largest and finest examples of the master. The link between Charles and the present Ducal House of Richmond,—*"Madam Quarrel,"* as Louise de Quérouaille the famous Duchess of Portsmouth was called—is of course well known.

Another portrait ascribed to Cooper by its owner is that of Lady Chesterfield, presumably Lady Elizabeth Butler, daughter of the First Duke of Ormonde and second wife of Philip, Second Earl of Chesterfield. Readers of the *Mémoires du Chevalier de Grammont* will remember the jealousy felt by the husband of this lady, who removed her from the Court of Charles II. to the country, as he mistrusted the attentions paid to her by James Duke of York. Of whom, by the way, I show a very fine portrait by Cooper, which in my judgment is excelled by no miniature in the Royal collection for subtle delineation of character. The lady's portrait belongs to the Earl of Carlisle.

It has been said that Cooper's portraits of women are inferior to his portraits of men; the beautiful example from the Sackville Bale collection in the shape of Lady Leigh, and also the Barbara Villiers belonging to the Countess of Caledon, go far to disprove this assertion. I give an illustration of each; both are highly characteristic of the master. According to a writer in the *Athenæum* (No. 3750, p. 359), "It seems to have been Cooper's practice, as it was Holbein's, to make studies for some, at least, of his portraits in chalks upon paper."

Samuel Cooper died on May 5, 1672, and Mrs. Beale, herself a miniature painter, records his death in her diary as that of "the most famous limner of the world for a face." He was buried in old St. Pancras Church. His wife, who was sister to Alexander Pope's mother, survived

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him. The Dyce bequest at South Kensington contains a portrait of his lady, and two of the painter himself.

I am indebted to Mr. R. F. Sketchley for the following extract from the catalogue concerning them: "Portrait of the artist painted by himself, signed, S. C., 1657." Of the larger portrait (which is shown in the same collection), the catalogue says: "Portrait of himself drawn in chalk. Round the neck a lace kerchief tied with black ribbon. It is believed to have been in the Royal collection at Kensington, and is supposed by Walpole to be by Jackson, a relative of Cooper, but it is surely by the great miniaturist himself. It is taken at a later period of life than the last miniature, but the likeness of the two is identical." The Duke of Portland owns the portrait of Cooper which forms the headpiece to this chapter.

In the Windsor collection is a good example of Alexander Cooper, elder brother to Samuel. It is a portrait of Sir John King, a successful lawyer of the days of Charles II. The King intended to make him Attorney-General, but he died when only 38. He is buried in the Temple Church. Works by Alexander Cooper are comparatively few in this country, which may be accounted for by the fact that he resided many years abroad, at Amsterdam—and ultimately entered the service of Queen Christina. Mr. H. F. Holt had a portrait of the Swedish monarch, by him, which was exhibited at Kensington in 1865. In the same way the paucity of works by Samuel Cooper, executed prior to the Commonwealth, may be explained by his residence abroad.

Amongst the miniature painters of this period must be named a family, the initial letter of whose name was the same as Cooper, whilst their work resembled his in style. I mean the Cleyns, John and Francis, and Penelope their sister. They were children of Francesco Cleyn, who is well known as a designer employed by James I. at the Tapestry Manufactory at Mortlake. He was a German, who attracted the notice of our minister at Venice, and was by him recommended to Charles I., then Prince of Wales. Evelyn has described him as "a most pious man, father of two sons, who were incomparable painters in little, and died in London." The Register of Mortlake shows there were several children, of whom Francis was born 1625, and died 1650. According to Redgrave, John also died young. Vertue saw a miniature, by Penelope Cleyn, "like Cooper's manner but not so well," of Dorothea, youngest daughter of Richard Cromwell, February 4, 1618, signed P.C.; and at Burleigh is a head of Cecil Lord Roos, 1677, with the same letters. In the Ashmolean collection at Oxford is a portrait exactly in the manner



PLATE XXXII.

No. 54. Countess of Chesterfield S. Cooper..
From the Collection of the Earl of Carlisle.



SAMUEL COOPER

of Lawrence Crosse, but it is signed P.C. and is probably the work of Penelope Cleyn. But the great collection of miniatures at Kensington in 1865 contained not a single example ascribed to the family.

The South Kensington Museum possesses an interesting pocket-book of unfinished miniatures, which are ascribed to Cooper, but seem to lack something of his quality, and are possibly by Thomas Flatman (born 1633, died 1688). Flatman was educated at Winchester and New College, Oxford. He was a briefless barrister, and seems to have been ambitious of literary renown ; but Granger says one of his heads is worth a ream of his "Pindarics," and adds, "a man must want eyes who can cease to admire his painting." Lord Rochester was severe on him, and calls him—

"That slow drudge,
Flatman, who Cowley imitates with pains,
And rides a jaded muse, whipt with loose reins."

Vertue pronounces him equal to Hoskins, and next to Cooper. Whilst he painted in Cooper's style (but using more body colour), he is, at times, far inferior to his eminent contemporary, as is clearly shown by the portrait of himself in the Dyce collection and here given, which may be termed a weak yet heavy imitation of Cooper. This is described in the catalogue as the Strawberry Hill miniature, finely painted by himself, which was vilely engraved for Walpole's *Anecdotes* ; on the other hand, I possess an example of his work which is so good as to be readily mistaken for a Cooper—at first sight. He also painted miniature portraits in oils, and very creditably, it is said. There is an interesting portrait of him in the National Portrait Gallery by Sir Peter Lely, of which it may be observed that the face is somewhat weak and almost womanish. His complexion is pale, his eyes dark grey. He is painted wearing his own hair, which is long and curling.

One name, however, of first-rate importance belongs to this period—Jean Petitot, an artist whose reputation alone would cast lustre on the seventeenth century in relation to our subject, and might justly be said to "round it off," seeing that he died in 1691 ; but as he is *the* portrait enameller *par excellence*, he and the art he brought to such perfection must be reserved for the following chapters.

PLATE XXXIII.

No. 55. *Lady Castlemaine* *S. Cooper.*

From the Collection of the Countess of Caledon.

No. 56. *Lady Leigh* *S. Cooper.*

From the Sackville Bale Collection.

No. 57. *James II.* *S. Cooper.*

From the Collection of H.M. The King.



PLATE XXXIV.

No. 58. *La Belle Hamilton.*

From the Jones Collection, S.K.M.



CHAPTER VIII

Enamels



AD the seventeenth century produced no other artist than Samuel Cooper, it would be illustrious in the annals of miniature painting; but, two years after the great English limner was born, Geneva produced, in the year 1609, and in the person of Jean Petitot, an artist destined to a long and successful career, crowned by European celebrity, which more than rivals Cooper's.

Moreover, to the foreigner belongs this distinction, that not merely has he left us miniatures of exquisite delicacy and refinement, perfect alike in drawing and in colour, but he was the first to perfect the art of portraiture *in enamels*.

Illuminated missals, as we have seen, were painted on vellum, and this substance, or thin card, was the material upon which Hilliard and his successors painted until the introduction of ivory, which was not until after Cooper's time. The colours used by miniaturists were transparent water-colours, gold and sometimes opaque colour being used to heighten effect. But with enamels the process is totally different, as will be readily understood when we remember that an enamel is really

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“a vitreous glaze fused to a metallic surface,” consisting chemically of easily fusible salts, such as the silicates and borates of sodium, potassium, and lead, to which various metallic oxides are added when it is desired to impart colour to the enamel. These varieties of glass are pulverized and the powder is used either dry or moistened.

Although every substance, as earthenware, stone, or even glass, to which a vitreous substance has been made to adhere by heat, may be properly styled enamelled, the term enamel is usually restricted to metal work so ornamented, provided the vitreous ornamentation be fixed by fusion.

We are thus brought to the consideration of a subject of much interest, viz. the History of Enamelling, and before we discuss Petitot's life and works it may be well to give here some account of the art, which is one of great antiquity. In Egypt, that home of early civilization, we may date, for example, upon Dr. Birch's authority, the use of enamelled objects back to the Ptolemaic and Roman dominion, whilst he refers a method of inlaying lapis lazuli, jasper and glass, resembling enamel in effect, to an era so remote as the fourth Egyptian dynasty, or some 4,000 years B.C. The Chinese certainly used it ages ago: and the Greeks and Etruscans employed it to enrich their jewellery. Horse trappings, and ornaments such as brooches, bracelets and rings, have been found in Britain, made perhaps before the Roman occupation, and also in Ireland.

The Church employed the art of enamelling at a very early period for the enrichment of its utensils and ornaments, such as caskets, crosier heads, diptychs, reliquaries, and the like; and according to Molinier, one of the first enamellers known is St. Elvi, Bishop of Noyon, and minister of King Dagobert (born 588, died 659). If this tradition be reliable, ecclesiastical enamels can be assigned to the Merovingian epoch. And in our own country, amongst the gifts of a Bishop of Rochester in 1200, are enumerated “Cofres de Limoges,” whilst “Pyxes of Limoges” are particularly ordered to be provided for churches, by a Bishop of Worcester in 1240. Byzantium was a great seat of the “*Cloisonné*” process of enamelling. As these terms—“*Cloisonné*” and “*Champlevé*”—are in constant use, it may be useful to define them. The words, of course, are French, and M. Lebarthe describes the method of making the rarest and most valuable kind of enamels, “*Cloisonné*,” as follows: “The plate of metal intended as a foundation was first provided with a little rim to retain the enamel. Slender strips of gold of the same depth as the rim were then bent in short lengths and fashioned to form the outline



PLATE XXXV.

No. 59. Ninon de l'Enclos.

From the Jones Collection, S.K.M.

No. 60. Petitot By Himself.



ENAMELS

of the pattern. These short bits were then fixed upright upon the plate. The metal outline being thus arranged, the intervening spaces were filled with the different enamels, reduced to a fine powder and moistened into a paste. The piece was then placed in the furnace, and when the fusion was complete, was withdrawn, with certain precautions that the cooling might be effected gradually. The enamel, when thoroughly cold, was ground and polished. It is easy to comprehend that the old artists must have used very pure gold, and extremely fusible enamels, in order that the plate might not be injured from the action of the fire, or the thin strips of metal be melted by the heat which fused the paste." The magnificent altar front of Venice, known as the "Pala d'ore," is one of the most celebrated examples of this method. It was made in Constantinople about 1100. There is an even more rare kind of *Cloisonné*, partly translucent, and known as "de plique à jour," in which transparent stones, or panes of window glass are imitated. The South Kensington Museum possesses an example in the shape of a small cup.

Specimens of *Champlevé* enamel of various ages extending over a period of nearly 1,000 years are met with. The material is durable, the enamel generally laid thick upon it, and the base being copper, has not offered so much temptation to the melter as the gold in the *Cloisonné* process. The method of preparing *Champlevé* enamel is as follows: "A slender line of metal shows on the surface the principal outlines of the design; but the outline, instead of being arranged in detached pieces, is formed out of a portion of the plate itself. The artist having polished a piece of metal about a quarter of an inch thick, generally copper, traced upon it the outlines of his subject; then with proper tools he hollowed out all the spaces to be filled with the different enamels, leaving slender lines level with the original surface to keep them distinct. The vitreous matter, either dry or reduced to a paste, was then introduced into the cavities, and fusion was effected by the same process as in the *Cloisonné* enamels. After the piece had become cold it was polished, and the exposed lines of copper having been gilded, it was returned to the fire. The gilding required only a moderate temperature, not high enough to injure the incrustations of enamel." *Champlevé* enamelling was practised in the Rhenish provinces of Germany, but especially at Limoges in France, and "opus Lemoviticum" was in high favour in Europe in the thirteenth century. Then, in the fourteenth century, whether from a change of fashion, or owing to the dreadful injuries inflicted by the troops of Edward the Black Prince, when they sacked Limoges in 1370, the manufacture almost ceased.

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Those who have studied the treasures to be found in the "Salle d'Apollon" in the Louvre, in the Cluny Museum, and at South Kensington, will have observed that whereas in former days the mediæval enamellers worked for the Churches, the finest pieces of the Renaissance period combine decoration with domestic utility; and the spread of wealth, and the taste for beauty, led to a demand for works to adorn the buffets and walls of dwelling-rooms and harmonize with the improvements in furniture which characterize the age. Accordingly in the reign of Francis the First the renaissance extended to the enamellers of Limoges, whose works show the influence of Italian art, and were soon brought to a perfection unknown before. This excellence of manufacture was doubtless due in no small degree to the traditions handed down from father to son for two or three generations, and whole families seem to have devoted themselves to the art. Amongst these the most famous names are Pénicaud and Courtois, and, amongst individuals, Suzanne de Court, Pierre Reymond, and, above all, Leonard Limousin (Leonardus Lemovicus), *peintre du Roy*, whose first works are dated 1532, his last 1574. Examples of these painters may be seen in the room at the British Museum which contains the Waddesdon collection, a gift of the late Baron Ferdinand de Rothschild to the nation. There beautiful pieces of work will be found bearing initials of Limoges artists. Two of the examples, it is interesting to note, are portraits; one is a panel, nine inches by twelve, or larger, of Catherine of Lorraine, Duchesse de Montpensier, signed Limousin. It may be called a typical sixteenth century portrait. She wears her hair in a golden and jewelled net, her open collar is laced with pearls. There are no shadows, and the face has but little colour. A smaller portrait hangs below with more modelling and character in the face. It is a youth in a black dress and cap, and is dated 1550. The names of Laudin and Nouailher bring the list down to the time of the decadence of the art after the reign of Louis XIV., when it was destined to undergo a development to which we shall shortly return.

In the Kensington Museum will be found examples of the varied styles and the varied uses of this difficult and beautiful art. Tempting as is the theme, we cannot examine them in detail, but may mention a few remarkable specimens, such as the portable altar in *Champlevé*, German fourteenth century work, Nardon Pénicaud's great triptych, a combination of nine plaques. In the centre the "Annunciation"; above and below are rows of angels. In the left "volet," are represented Louis XII. and St. Louis: with the arms of France above and below.



PLATE XXXVI.

*No. 61. Back of Miniature of Percy, Earl of Northumberland.
From the Collection of Lord Aldenham.*



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In the right "voilet," Anne of Bretagne and St. Anne : with the arms of France and Brittany. This piece, which measures some 20 inches by 18, cost £2,000. Equally valuable is the large medallion, attributed to Leonard Limousin, of Charles de Guise, Cardinal de Lorraine, in scarlet robe and a biretta. The head, which is quite 7 inches long, is painted on a deep blue ground ; the hair is black, the eyes are blue, the effect of the whole is very hard, there being no demi-tints. Yet it conveys the character of this haughty and ambitious man, who was an Archbishop (of Rheims) when only fourteen years old. In the Jones collection is another Cardinal Lorraine, in which there is more modelling ; this latter is dated 1525-7. Also by Leonard Limousin, and upon a large scale, is a portrait of Antoine de Bourbon in a black cap and dress, relieved against a Sèvres-blue ground. The eyes are Turanian in shape, and the mouth and nose appear disproportionate and out of drawing, but there is plenty of character in the head. Then, for richness of colour, observe a book cover or case for a missal, said to have belonged to Henrietta Maria. Its date is about 1580 ; it cost the nation £700. Most noteworthy, also, is the lovely casket enamelled on silver, with a Bacchanalian procession and mediæval dancing groups. On the back thereof are monograms assumed to be those of Marguerite de Valois, wife of Henri Quatre. It is interesting to observe in connexion with the subject of this book, that the figures are considered to be portraits. It may be dated between 1620 and 1630. It cost a thousand pounds, but is probably worth a far larger sum.

Following the chronological order, a portrait of a nun in Limoges enamel, measuring $3\frac{3}{4}$ by 3 inches, or thereabouts, may be mentioned, and, of still later date, a pair of purse-mounts in the shape of a male and of a female portrait, wearing a full-bottomed wig and high head-dress respectively, by Noel Laudin. These were made about 1700. Then, crossing the Channel, the practice of the art may be traced in this country to York House, Battersea, where, under the management of S. J. Jansen, about the middle of the last century, besides the candlesticks, snuff, and patch-boxes, etc., with which most of us are familiar, a number of portraits of celebrated characters, contemporary and otherwise, were produced by means of transfers of impressions from copper-plates. Horace Walpole possessed some of the last mentioned. They comprised the Royal Family of his day ; the famed and beautiful Misses Gunning, Mrs. Brooks (whose husband was sometime Director of the Works), Gibbon and others. Good examples may be seen in Lady Charlotte Schreiber's collection at the South Kensington Museum. Finally,

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there was a manufactory of enamel, applied to trinkets and so forth, at Bilston in Staffordshire, established by George Brett, during the latter half of the last century, the products of which resembled those of Battersea but were more coarsely painted.

Further particulars upon this subject will be found in Mr. Chaffers' well-known work on pottery and porcelain, to which the reader may be referred. The mention of this book reminds one of another branch of portrait art on a small scale—which, although it may be considered to belong rather to ceramic art than to miniature painting—is so excellent in its way, that one is reluctant to pass it by without notice. I refer to the medallion portraits executed by Josiah Wedgwood. The spirit and delicacy of these are remarkable, as will be readily understood when the intimate connexion of John Flaxman with the works at Etruria is remembered. Those interested in the subject will find a number of examples of this branch of art in the South Kensington Museum. In Miss Meteyard's standard work on the life of Wedgwood will be found illustrations of medallions of Mrs. Siddons, Sir Joshua Reynolds, Sir Joseph Banks, William Pitt, etc., etc.

Returning to the origin of Enamel Portraiture, as the term is generally understood, it is somewhat remarkable that the new method arose just as the older and decorative enamelling fell into decay. The credit of the discovery is given to Jean Toutin, a French goldsmith, who about 1632, produced a variety of colours capable of being laid upon a thin ground of white enamel and of being passed through the furnace with scarcely any change of tint. These opaque colours were applied upon the enamel ground in the same way as water-colours are laid on ivory or vellum.

Metallic oxides lend themselves to endless combinations with glass, and the palette of an enamel painter is very rich ; but all kinds of colours are not equally fusible, hence the artist must be thoroughly acquainted with the precise temperature required, and be able to judge most accurately the length of time that each will stand without melting too much and running one into the other. It is obvious how greatly the difficulties of portraiture, under such conditions, are enhanced. The method adopted is to place, usually on a gold plate, a thin ground of enamel, then the hardest vitrifiable colour, then the less hard, and so on. When the delicacy of the process and the risk of failure which attends every step are considered, the results attained by Toutin and his pupils are remarkable, and especially so in the case of Petitot, whose name stands above them all, and to whom the next chapter is devoted.



CHAPTER IX

Jean Petitot



I have already remarked, one of the greatest names in all miniature art is Petitot, and he it was who adapted enamel painting to portraiture with such marvellous success that while some of his portraits are no bigger than a sixpence, yet for clearness of definition of feature, and for beautiful execution, they almost defy criticism.

Although the early years of this artist remain veiled in obscurity, the main outlines of his long and successful career are well known. Dargenville was his first biographer, and M. Henri Bordier published, in 1862, an interesting account compiled from other writers, and enriched from information drawn from fresh documentary sources. The family of Petitot was of French origin. His parents, having adopted the reformed religion, established themselves at Geneva. His father, Paul Petitot, was a wood-carver. It is impossible to say exactly how our artist entered upon his career, or what were its earliest stages. Mariette calls in question, with probable reason, a visit to Italy, of which Dargenville speaks. He thinks that Petitot began by practising the trade of a goldsmith and jeweller.

It was the fashion of the time to enrich gems with ornaments painted in enamel, and his occupation enabled him to paint, with great delicacy, flowers, foliated ornamentation, and all that appertained to this sort of

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work, in which he became very skilful. Petitot betook himself to France, and afterwards to England, where he is supposed to have arrived about 1634 or 1635, being then in his twenty-eighth year. It is thought, although it has never been proved, that he was accompanied by one of his fellow-countrymen, following the same occupation, named Peter Bordier, who was probably older and more advanced in his art than Petitot. Be that as it may, Petitot showed the jeweller of Charles I. work in enamel which appeared to him very remarkable. The King, a passionate lover of Art and of men of talent, was led to encourage the efforts of the young artist, and assigned him an apartment at Whitehall.

Petitot was especially protected by a Genevese, Sir Turquet de Mayerne, who was physician to the King, and a celebrated chemist; he afforded valuable assistance in chemical researches and experiments in vitrification by which the painter's palette was much enriched and his methods perfected. There is a very characteristic portrait of this man at Hampton Court after Rubens. His fleshy face is surmounted by a skull cap, his expression is peevish and somewhat repellent. Petitot had the advantage, moreover, of instruction from the King's chief painter Van Dyck, enabling him to render the most delicate subtleties of portrait art, and copies that the enameller made from this great artist's work are esteemed as amongst his most exquisite productions, being marvels of exactness combined with grace and freedom, although reproduced upon a minute scale. Walpole mentions the whole length of Rachel de Rouvigny, Countess of Southampton, in the collection of the Duke of Devonshire, painted from the original in oil by Van Dyck, in the possession of Lord Hardwicke, as "indubitably the most capital work in enamel in the world. It is $9\frac{3}{4}$ in. high by $5\frac{3}{4}$ in. wide, and, though the enamel is not perfect in some trifling parts, the execution is the boldest, and the colouring is the most rich and beautiful, that can be imagined; it is dated 1642." Walpole cites also a portrait of the Duke of Buckingham, which bears the name of the painter, and is dated 1640. M. Reiset, the compiler of the catalogue of the Louvre, to whose memoirs of Petitot I am much indebted, asserts that there are exceptions to the artist's rule of neither signing nor dating his works. In the collection at the Louvre but one example bearing a date is known.

There is little doubt that the troublous years of the Civil War led Petitot to quit this country and to take refuge in France. He is surmised to have arrived in Paris about 1645; doubtless his fame preceded him, for he was favourably received by Anne of Austria, Cardinal Mazarin, and by the Court generally. In due time Louis XIV. seems to have



PLATE XXXVIII.

No. 63. *Madame Petitot Petitot.*

From the Collection of the Earl of Dartrey.

No. 64. *Richelieu Petitot.*

No. 65. *Petitot Fils Petitot.*

From the Collection of the Earl of Dartrey.

No. 66. *An Ecclesiastic Petitot.*

From the Collection of the Earl of Dartrey.



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extended to the painter the same patronage which his royal brother of England had done, and we find him installed in the Louvre and in receipt of a pension.

We have noticed that Peter Bordier accompanied Petitot to England, and it would seem that the former remained here some years after the better known artist quitted it, since he painted for the Parliament a memorial of the battle of Naseby, which was presented to Fairfax, in the shape of a watch. Walpole purchased it from the collection of Thoresby (who bought it from the executors of the famous Roundhead general), and it is fully described in the *Anecdotes of Painting*.

Another Bordier, Jacques, who, according to Mons. Reiset, also worked with Petitot in England, rejoined him in Paris. Jacques Bordier and Petitot married in 1651 the two sisters Marguerite and Madeline Cuper. Uniting their efforts, they worked together for many years, Bordier devoting himself to the draperies and backgrounds, and Petitot to the faces. This Art-partnership lasted until the death of Bordier in 1684 and helps to account for the number of portraits attributed to Petitot, whose fame seems to have absorbed that of his fellow-worker. In 1685 the revocation of the Edict of Nantes made Petitot anxious to quit France. Louis seems to have been unwilling to part with him. The King shut him up in Fort l'Evêque and sent Bossuet to convert him. Here, to regain his liberty, "he signed like the rest," and fled to Geneva in 1687.

Despite his venerable age, such was the marvellous power of his vision and the cunning of his hand, that he is said to have been overwhelmed with commissions, and to have retired to Vevey to escape the importunity of his patrons. Here he died in 1691, being carried off by a sudden illness in a day ("as he was painting his wife," says Walpole); and it is asserted that the productions of his old age—he lived to be eighty-four—were as perfect as those of his maturity.

The fame of Petitot is such as to render any encomium superfluous. As we have seen, his signed works are excessively rare. He is reported to have generally used plates of gold or silver, seldom copper.

The name of his imitators is legion. Amongst these may be cited especially Perrault and the engraver, Chatillon. Ferrand is another; he was a pupil of Mignard, and wrote a treatise on the art of Enamel Painting. In naming these, who are all artists of reputation, as *imitators* of Petitot, I may be misunderstood. Let me add that as they were all his contemporaries, that as they all painted in enamel, especially for snuff-boxes, then so largely used as presents for diplomatic purposes,

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and as they were all employed by the Court, it cannot be doubted that many of their productions have been assigned to Petitot; more particularly as their works do not appear to have been signed.

In this connexion I may also note the following names, viz.:—*Mdlle. Fanny Charrin*, who painted enamels after Petitot, at *Sèvres*, at the end of the eighteenth and the beginning of the nineteenth century.

Moïse Constantin, enamellist and painter on porcelain, born at *Geneva*, 1785. He lived at *Paris* and made copies of Petitot. He was painter to the King, 1826–28.

Alexandre de la Chana, born at *Geneva*, 1703, died 1765; he sometimes signed examples “*Successeur de Bordier-Petitot, Musée de Genève.*”

Dufey, enamellist, born at *Geneva* towards the end of the eighteenth century. He came to *Paris* and made copies after Petitot.

Lambert, enamellist at *Geneva* at the end of the eighteenth century, painted copies of Petitot, as did *J. G. Soutter*, *Genèvois*, eighteenth century, who came to *Paris* after the union of *Geneva* to *France*.

Finally, in association with Petitot, may be mentioned *Gilles Legaré*, goldsmith to the King, who made the enamel borders for the miniatures, an exquisite example of which may be seen in the wreath of enamelled flowers in relief, which forms the frame of *Madame la Comtesse d'Olonne* as *Diana*, and is considered his *chef-d'œuvre*. It was formerly in the *Strawberry Hill* collection, but belongs now to *Captain Holford*. It may be compared with the delicate frame, also by *Legaré*, to the portrait of *Louis XIV.* as a young man, which adorns the *Jones* collection at *Kensington*.

Petitot had a very large family, eight daughters and nine sons. One of the latter rose to be a major-general in the British army, but only one, his son *Jean*, evinced anything of his father's talents. Petitot “*fil*” was born in 1659, settled in *England*, and was patronized by *Charles II.* He married *Madeline Bordier*, daughter of his father's coadjutor, *Jacques Bordier*. He died in *London*, and after his death his family removed to *Dublin*. His works are not equal in colour, and are inferior to his father's in finish.

The illustrations given are those of the elder artist, one being from a scarce print, the other, “*Petitot le Vieux, par luy mesme,*” from the *Earl of Dartrey's* collection. This nobleman possesses a large number of enamels, and, amongst others, portraits of Petitot “*fil*” and his wife; they are shown in this work and are inscribed as follows, respectively:—

“*Petitot, fait par luy mesme d'age de 33 ans 1685.*”

“*Petitot a fait ce portrait à Paris en Janvier, 1690, qui est sa femme.*”



PLATE XXXIX.

No. 67. Countess d'Olonne Petitot.

From the Collection of Captain Holford.

No. 68. Madame de Maintenon Petitot.

No. 69. Henriette, Duchess of Orleans Petitot.



PLATE XL.

No. 70. *Louis XIV.* *Petitot.*

From the Collection of the Duke of Beaufort.

No. 71. *Charles II.* *Petitot.*

From the Collection of the Baroness Burdett-Coutts.

No. 72. *Madame de Maintenon* *Petitot.*

From the Jones Collection, S.K.M.

No. 73. *Mdlle. de Fontanges* *Petitot.*

From the Collection of the Baroness Burdett-Coutts.

No. 74. *Cardinal Mazarin* *Petitot.*

From the Collection of the Earl of Carlisle.

No. 75. *Petitot le vieux* *Petitot.*

From the Collection of the Earl of Dartrey.

No. 76. *Sir A. Van Dyck* *J. N. Barbette.*

From the Collection of Sir Bryan Leighton, Bart.

PLATE XI.

- No. 70. Louis XII. Petit.
From the Collection of the Duke of Bruns-
wick.
- No. 71. Charles II. Petit.
From the Collection of the Baroness Bur-
ton-Court.
- No. 72. Madame de Maintenon Petit.
From the Jones Collection, S.K.M.
- No. 73. Mlle. de Fontanges Petit.
From the Collection of the Baroness Bur-
ton-Court.
- No. 74. Cardinal Mazarin Petit.



JEAN PETITOT

We possess at the South Kensington Museum, thanks to the generous bequest of the late Mr. John Jones, a very important collection of these gems of miniature art, and one especially rich in examples by, or attributed to, the elder Petitot, no less than fifty-eight being catalogued as by his hand. Eight of these are portraits of "Le Grand Monarque," and a considerable number of the remainder consist of Louis's favourites and children. Could the history of these be traced probably many sad and curious reverses of fortune would be disclosed. These enamels were often set in snuff-boxes, some being exceedingly valuable, and probably a large proportion of the collection has been removed from the lids of boxes which formerly belonged to Prince Poniatowski, and was bought against the competition of Lord Hertford. Amongst the most beautiful miniatures of the Jones collection may be mentioned the following :—Madame La Vallière, two of the Duc de Vendôme, Mademoiselle de Blois, Richelieu and Mazarin, Olympia Mancini, Madame de Sevigné, Molière, La Grande Mademoiselle, Madame de Montespan, Duc d'Orléans, Duc de Sully, Louis XV., Duc de Luxembourg, Anne of Austria, Christina of Sweden, and Marshall Turenne.

Some of the examples of the art of Petitot which I have chosen for illustration are noteworthy because in all probability they are more or less authentic portraits of distinguished characters, and they are all exquisitely finished works of high quality. They comprise the two Cardinals, Richelieu and Mazarin, who wielded such influence over the destinies of France. The former is upon a lovely chased gold snuff-box mounted in jasper, once belonging to the King of Saxony. The piercing eyes, red dress, and white collar of the Cardinal lend an unsurpassed brilliancy of effect to the original. The Louis XIV. is also upon a snuff-box ; as is the Madame de Maintenon, mounted on an exquisite box of orange and white enamel and gold. The Mazarin comes from Castle Howard, being part of the famous collection of the Earl of Carlisle. Not less interesting are the portraits of the Stuarts, of which Charles I. is now in the possession of the Baroness Burdett-Coutts. It was at Strawberry Hill, and is thus described by Walpole :—

"I have a fine head of Charles I. for which probably he sat, as it is not like any I have seen by Vandyke." "My portrait came from one of his (Petitot's) sons, who was a Major in our Service, and died a Major-General at North Allerton, 1764."—H. W.

It is instructive to compare this with the Hoskins at Windsor, of which I have already spoken and given an illustration.

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The James II., also from Strawberry Hill, has a history of its own, which will be found in the chapter on Collectors and Collections. The charming miniature of Charles II. is now in the possession of the Baroness and is still in the original blue enamel case, with a crown and C. R. on the lid. It was one of Horace Walpole's treasures, and was bought by him of an old gentlewoman, to whom the King stood godfather when he was in Holland.

The portrait of Mdle. de Fontanges is a brilliant example; and last, but not least, of these treasures from Twickenham, now in Piccadilly, is the beautiful and ill-fated Henriette, "*La belle Henriette*." Her career may be thus briefly summarized. The youngest daughter of Charles the First, she was born 1644 at Exeter; when fourteen days old, she was entrusted to the care of Anne, Countess of Morton. She married Philip, Duc d'Orléans, brother of Louis XIV., in 1660, and came to Dover in 1670 (much against her husband's wish) on a political mission from Louis to Charles II. A few weeks after her return she died in great agony—poisoned, it is said, by her husband. Her death was the subject of, perhaps, the finest of Bossuet's "*Oraisons funébres*." "A very large and capital one, exquisitely laboured," is Walpole's comment on this miniature. It is reproduced.

Although so petite, the Madame Scarron (better known as Madame de Maintenon) must be owned to be a delightful and attractive work. The portrait of Van Dyck is an example of the powers of J. N. Barbette, an enameller born at Strasburg. This beautiful enamel is scarcely inferior to the work of Petitot in any respect.

Strictly speaking, it may be said that Petitot has but few claims to be reckoned as a British Miniature Painter at all; doubtless his stay in this country was shortened by the outbreak of the Civil War. The large majority of the portraits that he painted were those of foreigners, and in the Louvre Collection, out of over fifty examples attributed to him, I do not observe a single work bearing an English name, except a copy of Van Dyck's portrait of Algernon Percy, Earl of Northumberland.

A few words about the collection of Enamels which the Louvre possesses and which has long been celebrated may not be out of place. It was formed originally by M. Desveux and then came into the hands of M. d'Ennery, a famous connoisseur. On the death of the latter, in 1786, the Enamels were acquired for Louis XVI., at a cost of seventy-two thousand livres and became the property of the French nation during the Revolution.



CHAPTER 8

From the Death of George Grenville



THE NEW SPANISH COAST GUARD, BEING A HISTORY OF THE SPANISH COAST GUARD, FROM THE DEATH OF GEORGE GRENVILLE TO THE PRESENT TIME. BY JAMES CAGGS.

THE SPANISH COAST GUARD, BEING A HISTORY OF THE SPANISH COAST GUARD, FROM THE DEATH OF GEORGE GRENVILLE TO THE PRESENT TIME. BY JAMES CAGGS.

THE SPANISH COAST GUARD, BEING A HISTORY OF THE SPANISH COAST GUARD, FROM THE DEATH OF GEORGE GRENVILLE TO THE PRESENT TIME. BY JAMES CAGGS.

PLATE XLI.

No. 77. *James Craggs C. F. Zincke.*

From the Collection of the Baroness Burdett-Coutts.

No. 78. *Sarah Tyssen J. Smart.*



CHAPTER X

From the Death of Cooper Onwards



THE first division of our subject having brought us to the end of the seventeenth century, we now come to the Periwig period, when Kneller reigned supreme in the realm of Art in this country.

The fashion set at this period in matters of portraiture is shown by the well known anecdote told of Ellis, a pupil of Kneller's, who, being invited to see some of Reynolds' work after Sir Joshua returned from Italy, remonstrated with the painter who had dared to think for himself, declaring "it would never do; for," said he, "you don't paint in the least like Sir Godfrey." When the future president attempted to justify his departure from conventionalism, Ellis exclaimed, "Shakespeare in poetry, and Kneller in painting, damme," and swung out of the room.

It is remarkable that whilst in Literature, as we all know, this age was so brilliant as to be termed "Augustan," in Art the reverse is the case. Mr. Wornum has given reasons for this anomaly. He says:—"A single century effected a decline in the art of painting in this country,

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which can be truly ascertained by comparison only—in History, from Rubens to Thornhill—in Portrait, from Van Dyck to Gervas. The cause cannot be fairly attributed to the want of competent reward, for sums of money were paid for allegories upon ceilings and staircases, and for portraits, in the reigns of Queen Anne and her successor, equivalent to any that were received by the predecessors of these inferior painters. But, in fact, the art itself was not so well understood, or so scientifically or perfectly practised. The knowledge of its principles was possessed by very few who did practise it, and a taste prevailed among the noble and opulent individuals in society, to collect the works of foreign masters, rather than to encourage those of our own nation. Their ambition to excel in the higher branches of art was chilled and checked by invidious comparison.” But if the first half of the eighteenth century was so barren in Art, the latter half made noble amends. Side by side with the work of Hogarth, Reynolds, Gainsborough, and the rest who have earned imperishable renown for the English school, was produced some admirable miniature painting, which culminated in Cosway, to whom I have devoted a chapter.

If it be conceded that Holbein painted miniatures, and that he died in 1543, we have a succession of miniature painters extending over 150 years. The great Hans himself, his follower Hilliard, the two Olivers, Samuel Cooper, and Petitot are undoubtedly the most distinguished names of the period, and I have entered in some detail into their careers and their work. I do not propose to deal at equal length with other miniature artists who flourished in the times which immediately followed the death of Cooper, partly because I have treated of them in their alphabetical order in the list at the end of Vol. II., and partly because their merits are not such as to demand separate and special attention, as was necessary in the case of the great men whom I have just named.

During the period which we are now considering, the tide of fashion ran in the direction of miniature portraits in enamel, and some of the best work produced was in this difficult branch of the art. Of the patronage thus bestowed foreigners had a liberal share. Amongst them Charles Boit holds a prominent place ; though born at Stockholm he was of French extraction. Among his pupils were Frederick Peterson, and especially Christian F. Zincke, who is probably more generally known.

The face and figure of the latter are familiar to print collectors from the mezzotint by J. Faber, Jun., after H. Hysing, representing him and his wife, he holding a crayon and she a miniature. Zincke was the son



PLATE XLII.

*No. 79. John, Duke of Marlborough . . . Bernard Lens.
From the Collection of Viscount Churchill.*







PLATE XLIII.

No. 80. Bernard Lens Bernard Lens.

From the Collection of the Duke of Portland.

No. 81. A Young Lady Bernard Lens.

From the Collection of the Countess of Yarborough.





PLATE XLIV.

No. 82. Ozias Humphrey, R.A. After G. Romney.



FROM THE DEATH OF COOPER ONWARDS

of a goldsmith, and was born in Dresden in 1684. He came to England in 1706, and was patronized by George II. The Prince of Wales appointed him his cabinet painter. His portraits are numerous, and display all the glories of the full-bottomed wig of the period, for he was the fashionable painter of the day, and is said to have advanced his prices from twenty to thirty guineas, to limit the number of his sitters. The portrait of Secretary Craggs is a characteristic example of his style. His colouring is brilliant, and his works have a "spic and span" look, not altogether pleasing to a critical eye; moreover there is a great sameness in them, and they are marred by the formal character of the art of his time, which bears the strong impress of the influence of Kneller. Zincke, in his turn, had numerous pupils, among whom may be mentioned Jeremiah Meyer, R.A., William Prewett, and André Rouquet. The latter was of French origin, but born at Geneva; he imitated Zincke and practised successfully in this country for many years. Other pupils, and these also were of Swiss extraction, were the Mosers, of whom George Michael, first keeper of the Royal Academy and friend of Sir Joshua Reynolds, is probably the best known. Yet another Swiss, and perhaps the most eminent of them all, was Jean Etienne Liotard, the friend of William, second Earl of Bessborough. The career of this erratic genius will be found in the list at the end of Vol. II., where I have also given some account of Arlaud, Richter, and Zurich, all enamellers of foreign extraction who practised in London. Amongst British artists, Samuel Cotes is one of the earliest exhibitors at the Royal Academy. He should be distinguished from his brother Francis Cotes, the Academician.

The mention of the Royal Academy recalls the name of Nathaniel Hone and the story of his quarrel with Sir Joshua Reynolds; and of Angelica Kauffmann, whose portrait by herself is here given.

Nathaniel Hone was a merchant's son who achieved distinction as an enameller, and practised other branches of art with more or less success. He was born in Dublin in the year 1718. Coming to England at an early age, he followed his profession in various parts of the country, and, settling in London, became a member of the "Incorporated Society of Artists," and one of the founders of the Royal Academy. The diploma gallery at Burlington House contains his portrait, in a large black hat, by himself; he also figures in Zoffany's well known picture, in the Royal collection, of the early Academicians. The portrait here given is by Hysing, and was engraved by E. Fisher. Hone's squabble with the Royal Academy arose out of a picture which he painted, called "the Conjuror." It is frequently referred to in accounts of this artist, and was,

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no doubt, a choice bit of scandal in its day—"a very pretty quarrel as it stood." Much of its piquancy arose from the fact that Sir Joshua Reynolds and Angelica Kauffmann were said to be satirized in the picture, and that one of the naked figures, dancing in the background, was said to be intended for the fair Academician, who was so popular, and whose story has been so charmingly told by Miss Thackeray in her work called *Miss Angel*. Hone protested that the figures were intended for the male sex. He waited twice on Angelica, but was refused admission. Then he received, as he says, to his astonishment, a request to remove the picture, and he subsequently made an affidavit that "he never introduced, or intended to introduce, any figure reflecting on Mrs. Angelica Kauffmann." It is difficult to pronounce on the merits of the case, but Hone greatly resented the "false reports" as he terms them, and exhibited the picture with many others at 70, St. Martin's Lane. I have been able, through the kindness of my friend, Mr. G. L. Gomme, F.S.A., to refer to the rare catalogue of this collection. From a contemporary's letter I found appended to it, I am able to give the following description of the offending picture :—No. 55. "Aged man with a beard in a crimson robe . . . in his right hand, a hand pointing downwards to a fire, from which are seen issuing about twelve or fourteen paintings of different subjects, chiefly of the human figure. In the left, an open book . . . a child with her arms folded leans on his knee, behind is a globe with an owl standing near it, on the top of the painting is a view of St. Paul's, with six naked figures dancing, one in particular with a cocked hat and jack boots." The sixty other works which he exhibited are unnamed, with the exception of the following :—11 Signora Zamporini in the character of Cechina at Spring Gardens, 1768. 16 The Tripoline Ambassador, 1770 at the R.A. 17 a portrait of Mrs. Hone's mother in her 80th year. 46 Mrs. Hone's portrait in the dress of Henry VIII. The rest are of a very mixed character, e.g. "Diogenes looking for an honest man, in the exhibition at Spring Gardens, 1768. David when a shepherd. Portrait of a sheep bleating within the rails. Two spaniels. Copies from Claude and Salvator Rosa," etc., etc. These, however interesting in their way, have clearly not much to do with the subject of this work. With all his faults of temper and of taste, Hone was no doubt an artist of considerable ability; he had a share of Royal patronage, and painted the lovely Misses Gunning and other fashionables of his day. His enamels are considered his best work. He died in 1784. He had a grandson, Horace Hone, of whom some particulars will be found in the alphabetical list. John Plott is mentioned as an assistant to the elder Hone.



PLATE XLV.

*No. 83. A Man's Portrait John Smart.
From the Collection of J. J. Foster.*





PLATE XLVI.

No. 84. Miss Sutherland.

From the Collection of Henry Drake, Esq.



PLATE XLVII.

No. 85. *Hon. Mrs. Smyth John Smart.*

From the Collection of Jefferey Whitehead, Esq.

No. 86. *A Boy John Smart.*

From the Collection of Jefferey Whitehead, Esq.

No. 87. *Lord Exmouth John Smart.*

From the Collection of Jefferey Whitehead, Esq.

No. 88. *Lord Clive John Smart.*

From the Collection of the Earl of Powis.

No. 89. *A Lady G. Engleheart.*

From the Collection of Colonel Hall Walker.

No. 90. *A Lady J. Smart.*

From the Collection of Miss Kendall.

PLATE XLIII.

No. 85. Hon. Mrs. Smith John Smith

From the Collection of Jeffrey H. Smith, Esq.

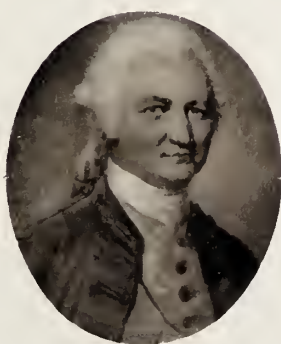
No. 86. A Boy John Smith

From the Collection of Jeffrey H. Smith, Esq.

No. 87. Lord Exmouth John Smith

From the Collection of Jeffrey H. Smith, Esq.

No. 88. Lord Clive John Smith



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Richard Collins was another excellent artist of this period, who was miniature painter to George III.

Jarvis or Gervase Spencer was also a fashionable artist of this time, as was his pupil Henry Spicer. The latter was enamel painter to George IV. when Prince of Wales. Charles Muss, of Italian origin, was another enameller employed by George IV., who paid him large prices for his work. But the best known artists in enamel painting in this country at the end of the eighteenth century are the Bones, of whom there were several, Henry Bone being the most distinguished of them all. The last enamellers to be named are William Essex, and William B. Essex, his son. The considerable powers of these artists, however, were chiefly employed in animal portraiture ; the late Queen Victoria having appointed the elder Essex her enamel painter in 1839.

The foregoing summary points to the conclusion that the number of enamellers who attained celebrity in this country is small. The reason for this is not far to seek, for there can be no doubt that the inherent difficulties attending the manipulation of the art have been great deterrents. We must bear in mind that not only is the painter restricted to colours prepared from metallic oxides, but from the heat to which enamels are subjected in the frequent " firings " necessary, great risks are always incurred, and the chances of failure are manifold. There is no such thing as painting-out ; alteration is only possible by a tedious process of grinding away, and should blemishes occur, they can only be removed by great labour and further trial of patience. These considerations help to explain the large sums which have been paid for enamels, and to account for the fact, so much to be regretted in the interests of Art, that the practice of enamel painting, at any rate as far as regards portraiture, may be said to have died out in this country.

It must, I think, be conceded that in the earlier part of the Georgian era, the enamel painters held pride of place and were first in popular esteem in the practice of miniature art. To this rule, perhaps, the Lens family, whose work, like that of Lawrence Crosse, is to be found in the best collections in England, may be quoted as exceptions. I give a picture of a young lady by Bernard Lens from the Countess of Yarborough's collection, and a portrait of the painter from Welbeck. The Duke of Portland also possesses, if I remember rightly, a number of examples of the somewhat heavy brush of Crosse, he being an artist much in vogue at Court in the time of Queen Anne and of her predecessor, "Dutch William," whose bosom friend was the Duke of Portland of whom Macaulay writes.

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The opaque colouring and fondness for blue background which characterize this last-named artist's work, form, as it were, a connecting link with an earlier style.

If we eliminate the names of the artists of this period of whom mention has been already made, we shall find the record is a very meagre one. So barren, indeed, were these days in art of this description that when the Royal Academy was founded in 1769, the Irishman Nathaniel Hone, and the German Jeremiah Meyer, were the only two original members who were miniature painters. They exhibited three examples between them at the opening exhibition, and there were only two others shown, one by James Scouler and the other by Samuel Cotes.

But when we come to the last quarter of the century the case is happily different, and we have several eminent men who belonged to this period and carried miniature painting to such a pitch of perfection as to reflect the greatest lustre on the art. Indeed it may be said that they earned a reputation for it, in its own particular sphere, hardly less great, nor less well deserved, than has been awarded by the verdict of posterity to Reynolds, Gainsborough, and Romney. Let it not be supposed that I make a comparison between these two groups of eighteenth century painters; their art varies so entirely in scope and in character as to make that impossible; but I say that in their way, Smart, Humphrey, and Cosway may fairly be ranked with the best portrait painters of the period—due allowance being made for the more restricted range of the art which they practised. And there were many others only less distinguished, e.g., Henry Edridge, A.R.A., George Engleheart, James Nixon, Samuel Shelley, not to mention Grimaldi, Wood, and Cosway's pupils, Andrew and Nathaniel Plimer (or Plymer). The works of several of these, notably the Plimers and Engleheart, have received of late closer and more discriminating attention than was formerly accorded to them, with the result that their reputation has been greatly enhanced. Having devoted considerable space to these artists in the lists which conclude Volume II. of this book, it is unnecessary to enter upon their careers and to criticize their works in detail in this chapter, which merely aims at giving a general view of the progress, or otherwise, of the art of miniature painting from the close of the seventeenth to that of the eighteenth century. But at the risk of repetition, and even of the odium of making a comparison, I record my belief that the work of "honest John Smart" and of Ozias Humphrey possesses such solid qualities and is so true to nature that it rivals, in the affections of many judges, the often somewhat artificial



PLATE XLVIII.

No. 91. *Angelica Kauffman By Herself.*

From the Collection of Jefferey Whitehead, Esq.





PLATE XLIX.

No. 92. *J. Meyer, R.A. After Geo. Dance.*

No. 93. *Mrs. Beale G. Engleheart.*
From the Collection of Lady Banbury.

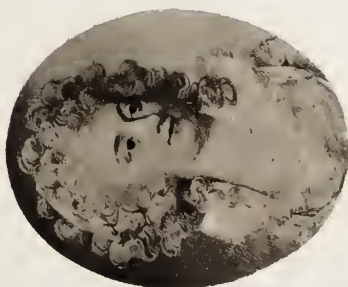
No. 94. *Samuel Shelley By Himself.*
From the Collection of Jefferey Whitehead, Esq.

No. 95. *Caroline of Anspach Ozias Humphrey, R.A.*

No. 96. *Countess Clive J. Smart.*
From the Collection of the Earl of Powis.

No. 23. Mrs. Bond . . . G. Englewood.
No. 22. J. Meyer, R.H. . . After Geo. Dancer.

PLATE / LV.



FROM THE DEATH OF COOPER ONWARDS

charm of Cosway. "John Smart's women are too stiff still," said his more facile master, "but I like his pictures with all my heart." In the following chapter, I shall deal with the life and fascinating work of Richard Cosway himself.



PLATE L.

*No. 97. Incognita R. Cosway, R.A.
From the Collection of the Duke of Beaufort.*



PLATE LI.

No. 98. *Earl of Carlisle R. Cosway, R.A.*
South Kensington Museum.



CHAPTER XI

Richard Cosway



COOPER died in 1672. A century after his decease another bright particular star had risen upon the horizon of English miniature painting in the shape of Richard Cosway, who in 1771, when but little over thirty years of age, received the full honours of the Academy. Each of these eminent painters-in-little may be said to cast lustre upon their respective periods, but how dissimilar are their works! The difference which marks their style may be expressed by terming one essentially a masculine, the other a feminine painter. A manly simplicity and directness of style, a force of character in subject, invariably distinguish the earlier artist; whilst an effeminacy, or, as some critic has termed it, "a hot-house lusciousness," often characterizes "Macaroni Cosway." There seems to be some doubt as to the date of Cosway's birth, but his baptismal register is dated 1742. His father was master of Blundell's School at Tiverton, and it is said found occasion to correct the young artist for neglecting his lessons in the idle pursuit of drawing, when he was but seven years of age. It is clear he gave early promise, and

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when of tender years was sent to London, to the studio of another Devonshire man, Thomas Hudson, perhaps known best as the master of Sir Joshua Reynolds. He also became a student at Shipley's famous drawing school, where, says J. T. Smith, he was employed as waiter to the students, and used to take in the tea and coffee. The authority I have just quoted declares, in his highly entertaining *Life and Times of Nollekens*, that Cosway, from being one of the dirtiest of boys, rose to be one of the smartest of men. This gossiping statement may be taken for what it is worth. It is quite certain that he must have worked hard, and that he attained success and recognition at an early age. Thus we find him winning the premium of the then newly constituted Society of Arts, 1755—a premium of fifteen guineas for the best drawings of any kind by boys and girls under fourteen. If, as is quite possible, Cosway went through a grub-like period of existence whilst he lodged in Beaufort Buildings, and painted subjects for snuff-boxes of an immoral nature, there is no doubt that he rapidly emerged into the butterfly stage; fortune smiled on him and prosperity came to him early, for he was elected A.R.A. when he was twenty-nine, and full Academician two years later. So gorgeous was he in personal attire that we read of him appearing in sale-rooms in a mulberry silk coat profusely embroidered with gold lace and scarlet strawberries. In the well-known picture by Zoffany of the life school at Somerset House, it is noteworthy that of the two persons wearing swords, one is Sir Joshua Reynolds, President of the Royal Academy—the other resplendent, diminutive person is Cosway. Such, in fact, was his extravagance and ostentation that he became notorious, and a butt for ridicule. His studio and house were full of costly works of art, of silks, china, and gems, in which he trafficked and dealt. He boasted of his friendship with the Prince of Wales: he entertained lavishly the rank and fashion of the day. Peter Pindar did not spare him, for when the painter moved from Pall Mall to No. 1, Stratford Place, to a house with a lion upon it at the south-west corner, Dr. Wolcot is said to have affixed these lines upon the door:—

“When a man to a fair for a show brings a lion,
’Tis usual a monkey the sign-post to tie on;
But here the old custom reversed may be seen,
For the lion’s without and the monkey’s within.”

This lampoon led Cosway to move to No. 20, where he resided until his death. He married the daughter of an Irishman named Hadfield, an innkeeper at Leghorn. She was born in Florence in 1759, and lived



PLATE LII.

*No. 99. Countess Cathcart R. Cosway, R.A.
From the Collection of the Earl Cathcart.*



RICHARD COSWAY

to be nearly eighty. She appears to have been somewhat of a beauty in her youthful days, of the blonde type, with soft blue eyes. After she had studied art in Rome she came to England, where she painted miniatures professionally. She first exhibited at the Royal Academy in 1781, when Cosway married her. She continued to contribute for twenty years, practising Art in various forms, and is said to have maintained her family by her exertions. Moreover, she was an excellent musician, and she fully shared Cosway's taste for profusion and display. They must have been a curious pair. Cosway himself professed belief in Swedenborgian doctrines and animal magnetism, and professed to be able to raise the dead! He could talk with his wife at Mantua; he claimed to have conversed, says Hazlitt, with more than one person of the Trinity and actually asserted that the Virgin Mary sat to him several times.

One portrait here presented of him is by himself; it is from the Countess of Yarborough's collection, and is identical with one in Cosway's sketch book which belongs to Lord Tweedmouth. There is another in the National Portrait Gallery, which it must be owned does not bear out the character for eccentricity of appearance which has been ascribed to him, the costume being simply a grey coat, buttoned over a white waistcoat. He wears a white neckcloth, tied in a large bow, his closely-shaven face is nearly in profile, the eyes are dark, and the hair is grey powdered. It is a small half-length in an oval, and was given to the nation by Miss Zornlin in 1870.

But it is with Cosway's art, rather than his foibles, that we have to do. Allan Cunningham, in his *Lives of Eminent British Painters*, thus concludes a long account of him: "His works are less widely known than they deserve, and his fame is fading." Abroad, his reputation may not be equal to that, say, of Cooper, and I could find but one example of his work in the Louvre (in the La Cazes collection), but judged by a pecuniary standard, his fame, far from diminishing, steadily grows, and seems never likely to decrease.

He possessed extraordinary rapidity of execution. Cunningham says: "He often finished miniatures at three sittings of half an hour each; and when he sat down to dinner, would boast that he had despatched during the day twelve or fourteen sitters." This is a statement which must be received *cum grano*, for it is obvious that, if true, the result from one year's work could be reckoned by the thousand. There is no doubt, however, that he was a prolific artist, and that he first exhibited in the Academy in 1767, being then twenty-six years of age.

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He lived to be eighty. In this long life, with his rapid brush, he painted a vast number of miniatures.

At the beginning of the century Maria Cosway was separated from her husband, whereupon Cosway appears to have consoled himself with the society of a lady Royal Academician, Mary Moser, to wit, and is reported to have gone about the country in her company. In 1804 Mrs. Cosway retired to a religious house at Lyons: Walpole says, "owing to the death of her daughter." She was living in 1821, and was in London during that year, but is believed to have died at Lyons. Richard Cosway died whilst taking the air in his carriage, July 4, 1821. Paralysis of the right hand had led him to retire from his profession some time previously.

During all the time that it was the fashion to talk of the decay of miniature painting, there would seem to have been a never-ending host of copyists ever at work, as there still is, especially upon flagrant forgeries of Cosway and his contemporaries. In some hints I have ventured to offer to collectors in a subsequent chapter of this book, I quote words of warning on the subject, which would-be purchasers may take to heart.

A few words may be added about the later days of Maria Cosway. She appears to have been in London in 1822, selling her deceased husband's property, old miniatures, and so forth, and to have paid a final visit to England in 1829, on a similar errand. Then she retired to Italy, and at Lodi, near Milan, she founded a college which grew into a religious house in connexion with the Order known as the Institute of the B.V. Mary, and here she died in full odour of sanctity on January 5, 1838. It is all very creditable to Mrs. Cosway, or the Baroness (as she was named in Italy, the Emperor Francis I. of Austria having granted her a title); moreover, she undoubtedly devoted herself to the care of her husband in his declining years in a most exemplary manner, despite the Mary Moser episode to which I have already referred. But this, interesting as it may be, is somewhat foreign to the subject of this work; I have, however, gladly called attention to the amiable light which recent research has thrown upon the memory of a versatile and accomplished woman. The Duke of Devonshire owns a full-length portrait in oils, life-size, of the beautiful Duchess, painted by Mrs. Cosway. It represents her as Cynthia. It hangs at Hardwick Hall, and is a most attractive work, and one which greatly enhanced Mrs. Cosway's reputation as an artist, to my mind, when I saw it. It is now engraved in mezzotint. Allan Cunningham remarks of this portrait of the fair Duchess that when it was exhibited in the character of the Cynthia of Spenser,



PLATE LIII.

*No. 100. Maria Cosway R. Gosway, R.A.
From the Collection of Lord Tweedmouth.*





PLATE LIV.

*No. 101. Richard Cosway, R.A. . . . R. Cosway, R.A.
From the Collection of the Countess of Yarborough.*



RICHARD COSWAY

"there was no little stir, the likeness was excellent, and the poetic feeling not unworthy of the poet."

As to Mrs. Cosway's miniatures, the same authority states that "almost the first time she was seen in public she was pointed out as the lady who had painted some of the most lovely miniatures in the Royal Academy."

He adds that her reputation was made at once; nothing was talked of but the great youth and the great talent of Mrs. Cosway; and one half of the carriages which stopped at her husband's door contained sitters ambitious of the honours of her pencil. The painter, however, was too proud a man to permit his wife—much as he admired her talents—to paint professionally; this restriction, no doubt, was in favour of domestic happiness, but much against her success in Art.

There is another motive to which the author of the *Lives of British Painters* makes no reference, which may have influenced Cosway in keeping his talented wife in the background, and that is jealousy. Artists have been known to entertain such feelings, and the inordinate and notorious vanity of Cosway would render it probable, to say the least, that this feeling may have had something to do with the painter's treatment of his wife in matters of Art, and that to have a rival in his own line and in his own household may well have been distasteful to one of his temperament, indeed, more than he could brook. Cunningham allows that although Cosway was "inexorable in regard to painting, he was more gentle in the matter of music, of which Maria was passionately fond; and as he had a handsome house and a good income, he allowed her to indulge in those splendid nuisances called evening parties. . . ." At Longford Castle the Earl of Radnor possesses a full-length, in oils, of a lady of the family.

Enough and to spare has been written about the foibles, the vanity, and the weaknesses of Cosway. It is therefore satisfactory to know upon good contemporaneous evidence that there were other and more attractive sides to his character. Thus Andrew Robertson, the miniature painter, although he speaks of Cosway as the vainest creature in the world, adds, "To me he behaved in the most liberal way." Ozias Humphrey, although a rival miniature painter, terms him "the kindest of friends." William Hazlitt describes him as "bright and joyous." His wife's testimony was that he was "toujours gai"; whilst Andrew Plimer speaks of him as "my beloved master."

I propose to conclude this chapter by a brief reference to some methods employed by Cosway other than the ordinary miniature paint-

MINIATURE PAINTERS, BRITISH AND FOREIGN

ing upon ivory, with which his fame is generally and rightly associated. To begin with enamel painting. Beyond two examples at Madresfield, in the possession of Earl Beauchamp, little or nothing is known of his work in this manner, though there is an example in the University Galleries collection, Oxford, which is ascribed to him. The process seems to have found no favour with Cosway, who, in remarks upon Bone's works, has taken exception to their hardness and china-like effect. He painted in oils, but it may be safely said, without much success, and I am not aware that his reputation was enhanced by what he has left in this manner. He presented a picture in oils of "the angel delivering St. Peter from prison," to the Tiverton Parish Church, but not having seen it, I am unable to pronounce an opinion on its merits. He is also said to have experimented in pastels and in sepia. Amongst his most charming works, however, must be reckoned his small full-length pencil drawings with the faces highly finished, an example of which I give, a drawing of George IV. when Prince of Wales, formerly belonging to the Hon. W. Ashley, the spirit and distinction of which is exceptionally fine; indeed, for *bravura* and flattery, it would be difficult to excel. Many of these drawings were engraved and are described in a catalogue of engravings after Cosway, issued by Mr. Daniell, with an introduction by Sir Philip Currie, containing some 160 portraits, and about 70 "fancy" subjects, which show the versatility and higher qualities of the artist.

Thanks to the courtesy of Lord Tweedmouth, I have been able to select and reproduce several admirable sketches from the artist's own sketch book. Many visitors to the magnificent show of miniatures which was made by the Burlington Fine Arts Club in 1889 will remember these drawings, which were inherited by their present owner from Mr. Dudley Coutts Marjoribanks. They must be accounted amongst the most admirable works which Cosway has left to testify to his ability, and they go far to redeem him from the reproach that he was effeminate in his style of art. One cannot dispute the character of the majority of his portraits, but his sketch book shows that he could, when he chose, give plenty of vigour and freedom to his heads. If proof be needed, the reader may turn to the striking head of the Hon. Mrs. Damer, or indeed many of Lord Tweedmouth's drawings which these volumes contain.

As to the examples which I have selected to illustrate Cosway, the temptation has been very strong to introduce a considerable number. I venture to hope that such as are shown will be deemed representative.



PLATE LV.

No. 102. *Signor d'Agenio* R. Cosway, R.A.
From the Collection of Lord Tweedmouth.

No. 103. *Hon. Mrs. Damer* R. Cosway, R.A.
From the Collection of Lord Tweedmouth.

No. 104. *A Lady* Maria Cosway.
From the Collection of S. Morgan Williams, Esq.





PLATE LVI.

*No. 105. Lunardi R. Cosway, R.A.
From the Collection of Lord Tweedmouth.*

*No. 106. Duke of Hamilton R. Cosway, R.A.
From the Collection of Lord Tweedmouth.*





PLATE LVII.

*No. 107. Lady Orde R. Cosway, R.A.
From the Collection of Sir A. I. Campbell Orde, Bart.*

Gravure d'après le tableau de M. Van der Meulen





PLATE LVIII.

No. 108. George IV. when Prince of Wales . . . R. Cosway, R.A.





PLATE LIX.

*No. 109. The Ladies G. and H. Cavendish . . R. Cosway, R.A.
From the Collection of the Earl of Carlisle.*

*No. 110. Signora Allegrante R. Cosway, R.A.
From the Collection of Lord Tweedmouth.*

*No. 111. Lady Caroline Howard R. Cosway, R.A.
From the Collection of the Earl of Carlisle.*





PLATE LX.

*No. 112. Miss Butler H. Edridge, A.R.A.
From the Collection of Henry Drake, Esq.*

*No. 113. A Lady A. Plimer.
From the Collection of Colonel E. W. Williams.*





PLATE LXI.

No. 114. Miss Kitty Mudge as "Opbelia" Jas. Nixon.
From the Collection of Canon Raffles Flint.

No. 115. Miss Millard W. Wood.

No. 116. Lady Peggy W. Wood.

No. 117. Anne, Lady Primrose.
From the Collection of the Earl of Dartrey.





PLATE LXII.

*No. 118. A Group of Children S. Shelley.
From the Collection of Henry Drake, Esq.*





PLATE LXIII.

*No. 119. Katherine, Duchess of Leeds . R. Cosway, R.A.
From the Collection of Colonel Hall Walker.*

*No. 120. Lady Caroline Duncombe R. Cosway, R.A.
From the Collection of W. B. Stopford, Esq.*



RICHARD COSWAY

The full length of Lady Orde, from the original in the possession of Sir Arthur J. Campbell Orde, Bart., is a most tender and charming example; it is not a tinted drawing, but a highly finished miniature upon ivory, of unusual scale and importance. Others will be recognized as typical works by the master, and this remark applies to the Lady Caroline Howard, from Castle Howard; to Isabella, Marchioness of Hertford, of which the Hon. Mrs. Meynell Ingram is the fortunate possessor; and to Katharine, fifth Duchess of Leeds, from the collection of W. Hall Walker, Esq. The charms of Lady Horatia Seymour may be left to speak for themselves. The group of two children, Lady Georgiana Cavendish, afterwards Countess of Carlisle, and her sister, Lady Harriet Elizabeth Cavendish, afterwards Countess Granville, is a delightful picture of childish sweetness, and shows the artist at his best. The original formerly belonged to Lord Taunton and is now at Castle Howard, as is the portrait of William, sixth Duke of Devonshire. With reference to the other works of Cosway shown, the Lady Charlotte Duncombe, the refinement and sweet expression of the two ladies from Lady Yarborough's collection must be admired, as well as the lady with a chin stay at the South Kensington Museum; whilst a first-rate instance of Cosway's powers to paint a gentleman is the beautiful example from the South Kensington Museum, which forms the headpiece to this chapter.

Mention must now be made of two of Cosway's pupils. I refer to the Plimers—they were brothers. The elder, Nathaniel, was born at Wellington, Salop, in 1757, the younger, Andrew, in 1763. Their father was a clockmaker. Until quite recently these artists may be said to have been hardly known, even by name, in proof of which I may remark they are not to be found in Mr. Redgrave's *Century of Painters*. No doubt their work has been constantly ascribed to Cosway, which may be accounted for by a contemporaneous identity of costume and of subject, and an apparent similarity of style. Nathaniel exhibited at the Royal Academy from 1787 to 1815, and died in 1822. Andrew was a contributor to the Academy from 1786 to 1810, and again within a year of his master's death. He survived till 1837, when he died at Brighton. In the National Gallery of Scotland at Edinburgh is a capital portrait of him by Andrew Geddes, A.R.A. It is a cabinet picture, and represents him seated with his legs crossed and his hands folded in his lap. He wears a brown coat and a black hat; his vest and small clothes are drab. The picture is full of character and well painted. It is generally admitted that the younger brother, Andrew, was the better artist. There is a well known group of three young girls,





PLATE LXV.

- No. 123. *Portrait of a Gentleman A. Plimer.*
From the Collection of Henry Drake, Esq.
- No. 124. *W. Beckford as a Boy A. Plimer.*
From the Collection of Henry Drake, Esq.





PLATE LXVI.

No. 125. *Lord Newark* *R. Cosway, R.A.*
From the Collection of the South Kensington Museum.

No. 126. *Miss Pretymann* *R. Cosway, R.A.*

No. 127. *Lady Horatia Seymour* *R. Cosway, R.A.*

No. 128. *A Lady* *A. Plimer.*
South Kensington Museum.

PLATE LVII.

No. 125. Ford Newcomb . . . R. (London, R. A.)

From the collection of the Earl of Pembroke.



RICHARD COSWAY

Carlisle's courtesy, I have been able to examine this miniature; I found it had the usual initials "A.P." on the face of the ivory, and a date 1786, which, when compared with that of Her Grace's birth, did not tally. In 1786 the Duchess would have been twenty-nine years of age, which this charming young lady certainly is not. The pendant to it, also from Castle Howard, has always been called Georgiana Spencer. Now both these miniatures have the hair of the originals at the back, but the colours are quite different, that of the younger, and, as I maintain, misnamed portrait, being of a considerably darker shade of brown.

It is interesting to compare this portrait with the well known one in His Majesty's collection, viz., the large head and bust of Georgiana, Duchess of Devonshire. This lovely work must always be delightful from the astonishing freedom of the technique (note especially the treatment of the hair) and the naïve charm of the features. The beauty and accomplishments of this celebrated woman are well known. She was the eldest daughter of John, first Earl Spencer, born 1757, married William, fifth Duke of Devonshire, 1774. Horace Walpole, writing to his friend Mann, says—"She is a lovely girl, natural, and full of grace; he, the first match in England." And next year—"her youth, figure, glowing good nature, sense, lively modesty, and modest familiarity make her a phenomenon." As Queen of "ton" she set the fashion of the feather head-dresses, despite "the aspersions cast on them by churlish old women, ridiculous prudes, and brutish censors." She died in 1806. Reynolds and Gainsborough vied with each other in painting her, and she is the original of the "Stolen Duchess," a picture the fate of which is one of the curiosities of art history. Her interest in politics and exertions in the Westminster election are well known, and I am fortunate in being able to supplement Her Grace's portrait by that of her friend Mrs. Crewe, by Ozias Humphrey, taken from an etching by Ragon from the original at Crewe; this I owe to the courtesy of Lord Crewe, whilst I am able to show another portrait of the Duchess, at Castle Howard, by an unknown artist; this belongs to the Earl of Carlisle, to whom I am also indebted for other interesting works, to which I shall refer later on.



PLATE LXVII.

*No. 129. Isabella, Marchioness of Hertford . . R. Cosway, R.A.
From the Collection of the Hon. Mrs. Meynell Ingram.*

*No. 130. Lady Anne Dawson.
From the Collection of the Earl of Dartrey.*





PLATE LXVIII.

- No. 131. *Jane, Countess of Westmorland* . *G. Engleheart.*
From the Collection of Sir Spencer Ponsonby Fane.
- No. 132. *John, Earl of Westmorland* *G. Engleheart.*
From the Collection of Sir Spencer Ponsonby Fane.
- No. 133. *A Young Lady* *A. Plimer.*
From the Collection of the Earl of Carlisle.
- No. 134. *Georgiana, Duchess of Devonshire* . . *R. Cosway, R.A.*
From the Collection of the Earl of Carlisle.





CHAPTER XII

A. Robertson, Sir W. C. Ross and R. Thorburn



THE period dealt with in this chapter extends from the death of Cosway to, say, the middle, or thereabouts, of the nineteenth century.

In the preface of a work of much interest, *The Letters and Papers of Andrew Robertson, A.M.*, we may read, "It is not generally known that at the close of the eighteenth century the multitude of inferior miniatures and the failing powers or retirement of the eminent men still living (then living, the author means) threatened the extinction of this branch of art. The small oval miniature developed into the cabinet picture; which culminated in the works of Hayter, Newton, Thorburn, and the delicate and beautiful portraits of Ross; my father's pupil (the writer is Miss Robertson) from the age of fourteen, and his dear friend through life." Certain it is that when we have added to the above-named, Alfred E. Chalon and a few others, we have included practically all the

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best known men who flourished from the days of Cosway and Humphrey, down to the eclipse of the art, consequent upon the discovery of photography.

This ANDREW ROBERTSON was a painter who may be called self-taught. His energy and perseverance were crowned by success, and he came to be regarded as the father of his art. He was born at Aberdeen in 1777. When only sixteen he was director of concerts in his native town, at the same time teaching drawing, painting scenes, miniatures, "and anything that offered," says Redgrave. In 1801 he walked up to London to see the Exhibition of the Royal Academy, and was so fortunate as to attract the notice of Benjamin West, who induced him to stay, and sat to him for his portrait. Through West's influence, Royal patronage followed, and in due time he received the appointment of miniature painter to the Duke of Sussex. His reputation was now established, and he had many pupils, amongst them Sir William Ross. When he returned in 1841, he was presented with a piece of plate as "father of the profession," having exhibited over 290 works in the Royal Academy. He was a first-rate violinist, and an actively charitable man. He died at Hampstead in 1845. In respect of drawing, his miniatures are good and well finished, but leave something to be desired in point of colour. His pupil, William Ross, quite eclipsed him in celebrity, being probably, by general consent, the most distinguished of modern miniature painters. Mr. Jefferey Whitehead possesses a large collection of Robertson's works, and the Sir David Wilkie I have given is a capital specimen of his powers; of the other examples selected, it may be said the Countess of Leitrim is characteristic alike of the artist and of the style of art of the period, whilst his Col. John Trumbull is a particularly interesting work, which is figured in Chapter XIII. and therein described. Mary, Countess of Leitrim, belongs to the Charlemont family, and was shown in Messrs. Dickinsons' Loan Exhibition.

The prosperous career of SIR WILLIAM ROSS was not an eventful one. Delicate in childhood, he took little part in boyish sports, but took likenesses at a very early age; as we have seen, he was a pupil of Robertson's at fourteen. He was born in London in 1794. His parents were both portrait painters. His father, H. Ross, came of a Ross-shire family, and was gardener to the Duke of Marlborough. He became an exhibitor from 1809 of miniature portrait groups at the Academy. Sir William's mother, Maria, was sister to Anker Smith, the engraver. She, too, was an occasional exhibitor at the Royal Academy, on the walls of which institution her son William's work appeared when he



PLATE LXX.

*No. 136. Sir David Wilkie Andrew Robertson.
From the Collection of Jefferey Whitehead, Esq.*





PLATE LXXI.

No. 137. Sir William C. Ross, R.A. Hugh Ross.



A. ROBERTSON, SIR W. C. ROSS AND R. THORBURN

was only fifteen years of age, he having contributed three pictures in 1809. He had previously carried off medals from the Society of Arts and the Academy Schools. When twenty years old he became assistant to Andrew Robertson, although his predilection was for historical art and the "grand style." Happily for those whom he lived to paint, he escaped this pitfall, and, devoting himself to miniature art, he soon took the highest rank in his profession. In 1837 Queen Victoria sat to him, and he painted the whole of the Royal Family of England, the King and Queen of the Belgians, the King and Queen of Portugal, and hosts of other distinguished people. His miniatures are said to exceed 2,000 in number. In 1839 he was elected R.A., and was knighted. He prepared a large cartoon for the exhibition of 1843 at Westminster Hall. He died in 1860. In the same year an exhibition of his works was opened at the Society of Arts, and the catalogue of this collection is likely to be of so much value for future reference that I print it in extenso. It will be noted that no less than forty of those mentioned belonged to the late Queen. Whilst his draughtsmanship is always accurate and full of refinement, if has been objected against Ross that his palette was set too much "à la Rubens" for water-colour painting, that is to say, the want of permanence so often to be regretted in works executed in this medium would, in the course of time, produce discord, in place of the harmony in which they were painted. The liberal use of pure red and blues in his coloration would not unnaturally excite such fears, but I do not know that they have been fulfilled. Of the remarkable delicacy and purity of his flesh tones there can be but one opinion, the hands and arms of his gentle sitters being especially admirable. Although the costume of the period when he was at his zenith is as far from the ideal of what we now consider good taste as any that can be found, excepting the absurd extravagancies of the Directory and Empire, yet it seems to have escaped the lace-and-feathers "modishness" of his friend Chalon, for example; and with Ross, a head is never merely "a block whereupon a wreath may grow." His composition and grouping, his backgrounds, draperies, and accessories, are invariably marked by taste and skill. The illustration of Sir William's art, which by the kindness of its owner I am able to show, is interesting. It is a portrait of the Baroness Burdett-Coutts, which was exhibited in the Royal Academy of 1846. It represents Miss Coutts (as she then was), full length, and amply exemplifies all the highest qualities of the painter. The pose is simple, but dignified, the flesh tints, though fresh and brilliant, are without the pink and white perfection which detracts from our full

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enjoyment of some of his men's faces; nothing here is artificial; we have delicacy combined with force, fine drawing and fine taste carried into every detail, the effect of the whole being a combination of rich colour, restrained by sobriety of feeling, which gives the picture a harmonious and delightful completeness. The portrait of the Duchess of Somerset, which now belongs to Jefferey Whitehead, Esq., is a superb example of perhaps a slightly more florid style of art, and excites admiration by the manner in which the artist has overcome the difficulties of his subject. The colour of the robes, the beautiful and elaborate work in the front of the skirt are triumphs of technical skill, and combine richness and delicacy in a surprising manner. The lady represented is in coronation robes. She was a daughter of Sir M. S. Stewart, and married, as second wife, Edward Adolphus, eleventh Duke of Somerset. The portrait of Ross himself, which reflects the character of the man, is by Hugh Ross, his brother, who assisted Sir William in his work.

A CATALOGUE OF THE EXHIBITION OF THE WORKS OF SIR W. C. ROSS R.A., AT THE SOCIETY OF ARTS, 1860.

DESCRIPTION.	OWNER.
Queen Victoria 1837	H.M. The Queen
Queen Victoria on her Accession	The Executors
Queen Victoria (2)	The Executors
Abercorn, The Marchioness of, with Countess Lichfield and Countess Valletort	Marquis of Abercorn
Abercorn, Marchioness of	Marquis of Abercorn
Abingdon, Countess of	Earl of Abingdon
Adelaide, H.M. Queen of the French	The Executors
Adelaide, H.M. The Queen 1844	H.M. The Queen
Adelaide, Madame, Sœur de Louis Philippe	S.A.R. Le Duc d'Aumale
Adelaide, Princess of Hohenlohe-Langenbourg 1840	H.M. The Queen
Agnew, Lady Louisa	Countess of Gainsborough
Alexandrine, Duchess of Saxe-Coburg-Gotha 1848	H.M. The Queen
Alfred, H.R.H. Prince 1848	H.M. The Queen
Alice, H.R.H. The Princess 1847	H.M. The Queen
Andromeda chained to the Rock	The Executors
Anna Feodorowna, Princess of Hohenlohe-Langenbourg 1838	H.M. The Queen
Arkwright, Mrs.	J. H. Arkwright, Esq.
Arkwright, Mr.	J. H. Arkwright, Esq.
Arthur, H.R.H. Prince 1854	H.M. The Queen
Arthur, H.R.H. Prince, with Princesses Louisa and Helena	The Executors
Banks, Mrs. Geo.	The Executors
Beckwith, Mrs. S. and Children	Mrs. S. Beckwith
Bedford, Mrs. C.	C. D. Bedford, Esq.
Bedford, the late C., Esq.	C. D. Bedford, Esq.
Belgians, H.M. The Queen of the	The Executors



PLATE LXXII.

*No. 138. Baroness Burdett-Coutts Sir W. C. Ross, R.A.
From the Collection of the Baroness Burdett-Coutts.*



EXHIBITED WORKS OF SIR W. C. ROSS, R.A.

DESCRIPTION.	OWNER.
Belgians, Louise, H.M. Queen of the 1846	H.M. The Queen
Belgians, H.M. The King of the	The Executors
Bentinck, Lord John	Miss Ross
Brabant, H.R.H. The Duchess of	The Executors
Brabant, Marie, Duchess of 1853	H.M. The Queen
Brabant, The Duke of	The Executors
Broke, Admiral Sir Philip Bowes Vere, Bart.	Sir Geo. Broke, Bart.
Brown, Mrs. H.	Miss A. Burdett-Coutts
Brown, Mrs. J.	Mrs. Watson
Brutus condemning his Sons	The Executors
Bud and the Blossom, The (engraved by C. W. Wass)	The Executors
Burdett, Sir Francis, Bart.	Miss A. Burdett-Coutts
Burdett-Coutts, Miss A.	Mrs. H. Brown
Burgess, W. H., Esq.	J. B. Burgess, Esq.
Burgess, Miss Mary and Miss Emily 1837	J. Pulley, Esq.
Burgess, H. W., Esq.	J. B. Burgess, Esq.
Burgess, Mrs., her Child and Nurse	J. B. Burgess, Esq.
Byng, The Hon. Fanny 1839	H.M. The Queen
Cambridge, H.R.H. the late Duke of	The Executors
Cambridge, H.R.H. Adolphus, Duke of	H.M. The Queen
Cambridge, H.R.H. Mary of 1856	H.M. The Queen
Campden, Viscount	Countess of Gainsborough
Capper, Mrs.	G. C. Capper, Esq.
Cartwright, W. R., Esq.	Major-General Cartwright
Cartwright, Mrs., Lily and Dachsel	Major-General Cartwright
Cavendish, The Hon. Sarah 1839	H.M. The Queen
Charles, Prince of Leiningen	H.M. The Queen
Chapman, Ella Maria and Eugenia Susannah 1847	D. Chapman, Esq.
Chapman, D. B., Esq.	D. B. Chapman, Esq.
Charlotte, H.R.H. Princess	The Executors
Chesterfield, Countess of	Earl of Chesterfield
Children, Two	The Executors
Christ casting out Devils (sketch for the picture of), Exhibited in 1825	The Executors
Churchill, Lord Almeric	The Executors
Condé, Le Prince de (2)	S.A.R. Le Duc d'Aumale
Cook, Mrs. (of Dewsbury)	Mrs. Cook
Cook, Mr. (of Dewsbury)	Mrs. Cook
Crawley, C., Esq.	C. Crawley, Esq.
Currie, A., Esq. 1837	A. Currie, Esq.
Currie, Leon, Esq. 1840	A. Currie, Esq.
Dalkeith, Countess of	Marquis of Abercorn
Dickson, The late Mrs. L. S.	Lieut.-Col. L. S. Dickson
Dillon, The Hon. Margaret 1838	H.M. The Queen
Durham, Countess of	Marquis of Abercorn
Du Pre, Mrs. C. G.	C. G. Du Pre, Esq., M.P.
D'Aumale, The Duchess of	S.A.R. Le Duc d'Aumale
Ebury, Lady 1832	Lord Ebury
Ebury, Lord 1832	Lord Ebury
Edwards, Colonel	Colonel Edwards

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DESCRIPTION.	OWNER.
Eliza, Princess of Hohenlohe-Langenbourg 1840 . . .	H.M. The Queen
Ely, The Marchioness of	Marchioness of Ely
Ernest and Edward, Princes of Leiningen 1839 . . .	H.M. The Queen
Ernest (1) Duke of Saxe-Coburg-Gotha 1840 . . .	H.M. The Queen
Ernest (2) Duke of Saxe-Coburg-Gotha 1840 . . .	H.M. The Queen
Eugenie, H.I.M. Empress of the French	H.M. The Queen
Farquhar, Lady Mary	Sir Walter Farquhar, Bart.
Feodore, Princess of Hohenlohe-Langenbourg, hereditary Princess of Saxe-Meiningen 1857	H.M. The Queen
Ferdinand, H.M. King Consort of Portugal 1852 . . .	H.M. The Queen
Filmer, Sir E., Bart., M.P. 1830	Dowager Lady Filmer
Filmer, Mrs. 1837	Dowager Lady Filmer
Filmer, Lady 1831	Dowager Lady Filmer
Filmer, Lady ; Filmer, Miss ; and Filmer, Miss Emily . .	Dowager Lady Filmer
Flandres, The Comte de	The Executors
Gainsborough, Frances, Countess of 1841	H.M. The Queen
Gainsborough, Earl of	Countess of Gainsborough
Gambart, Mrs. 1854-5	E. Gambart, Esq.
Gentleman, Portrait of a (2)	C. Crawley, Esq.
Germanicus led in triumph through Rome	The Executors
Gibbs, The late George H.	Mrs. Gibbs
Gibbs, The late Mrs. George H.	Mrs. Gibbs
Gibbs, Mrs.	Mrs. Gibbs
Gibbs, William, Esq.	Mrs. Gibbs
Gibbs, Miss	Mrs. Gibbs
Gibbs, Rev. Joseph	Mrs. Gibbs
Gibbs, H. H., Esq.	H. H. Gibbs, Esq.
Gibbs, —, Esq.	H. H. Gibbs, Esq.
Gibbs, George, Esq.	Mrs. Gibbs
Gibbs, Mrs. W., and Children, a family group	W. Gibbs, Esq.
Gibbs, W., Esq., and Children, a family group	W. Gibbs, Esq.
Gibbs, W., Esq., the Sons of, a family group	W. Gibbs, Esq.
Gibbs, Mrs. J.	Rev. J. Gibbs
Gibson, Mrs. 1821	— Gibson, Esq.
Gloucester, H.R.H. Mary, Duchess of	H.M. The Queen
Gordon, Lady, and Children	The Executors
Gower, Mrs. W. Leveson	W. Leveson Gower, Esq.
Gower, W. Leveson, Esq.	W. Leveson Gower, Esq.
Grey, Earl, when Lord Howick	Countess Grey
Guise, Le Duc de	S.A.R. Le Duc d'Aumale
Hamilton, Children of the Duke of	Duke of Hamilton
Hamilton, Duke of	Duke of Hamilton
Hearsey, Lady, wife of General Hearsey	The Executors
Helena, H.R.H. Princess 1850	H.M. The Queen
Helena, H.R.H. Princess 1852	H.M. The Queen
Helena, H.R.H. Princess, with Princess Louisa and Prince Arthur	The Executors
Herbert, Right Hon. Sidney	Rt. Hon. Sidney Herbert
Hoare, The Venerable Archdeacon	Sir T. Dyke Acland, Bart.
Hoare, Geo. Matthew, The late	Sir T. Dyke Acland, Bart.



PLATE LXXIII.

*No. 139. Lady Hargreaves H. Millet.
From the Collection of Jefferey Whitehead, Esq.*



EXHIBITED WORKS OF SIR W. C. ROSS, R.A.

DESCRIPTION.	OWNER.
Hoare, Mr.	The Executors
Infant Bacchus and Satyr	The Executors
Judgment of Solomon, The. For this Drawing Sir W. Ross received from the Society of Arts the Silver Medal	The Executors
Kent, H.R.H. The Duchess of (2)	The Executors
Lady, Portrait of a	C. Crawley, Esq.
Lady, Portrait of a 1837	Rev. A. H. Bridges
Law, Hon. Mrs.	Alfred Montgomery, Esq.
Lawes, Mrs. J. Bennett	J. B. Lawes, Esq.
Leader, Mrs. W.	J. Mann, Esq.
Leader, Mr. W.	J. Mann, Esq.
Leopold, H.R.H. The Prince 1857	H.M. The Queen
Lichfield, Countess of	Marquis of Abercorn
Lichfield, Countess, with Marchioness of Abercorn and Countess Valletort	Marquis of Abercorn
Louis Napoleon, H.I.M. Emperor of the French, when President	E. Moira, Esq.
Louis, Duc de Nemours 1840	H.M. The Queen
Louis Philippe, H.M. King of the French 1841	H.M. The Queen
Louis Philippe, H.M. King of the French	The Executors
Louis Philippe, A Granddaughter of	The Executors
Louisa, Grand Duchess of Baden 1856	H.M. The Queen
Louisa, H.R.H. Princess 1852	H.M. The Queen
Louisa, H.R.H. Princess, with Princess Helena and Prince Arthur	The Executors
Lyster, Lady	The Executors
Maria, eldest daughter of the Queen of Portugal 1852	H.M. The Queen
Maria II, H.M. late Queen of Portugal 1852	H.M. The Queen
Marlborough, The late Duchess of	The Executors
Milnes, Mrs.	Thos. Milnes, Esq.
Molyneux, Hon. Roger Gordon	Countess of Sefton
Monro, Mrs. 1839	Dowager Lady Filmer
Montague, Lady William	C. G. Du Pre, Esq., M.P.
Montague, Lord William	C. G. Du Pre, Esq., M.P.
Montgomery, Mr. Alfred	Alfred Montgomery, Esq.
Nicholson, W. H. 1807	W. N. Nicholson, Esq.
Nicol, Mr. G., of Pall Mall	— Gibson, Esq.
Nicol, Mr. G. (from picture by Northcote in 1788) 1812	Mrs. S. Beckwith
Noel, Hon. Gerard	Countess of Gainsborough
Noel, Hon. Roden	Countess of Gainsborough
Norfolk, His Grace the Duke of 1839	Duke of Norfolk
Norfolk, Duke of,—President of Society of Arts, 22 years.—For this miniature Sir W. Ross received from the Society in 1816 the Gold Isis Medal, at the age of 22	The Executors
Norfolk, Duke of	The Executors
Paget, The Hon. Matilda 1839	H.M. The Queen
Palmerston, Lady	The Executors
Parker, James	J. Parker, Esq.
Pedro, H.M. King of Portugal 1852	H.M. The Queen
Plumer, Rev. C. J.	Rev. C. J. Plumer

MINIATURE PAINTERS, BRITISH AND FOREIGN

DESCRIPTION.	OWNER.
Plumer, Lady	J. J. Plumer, Esq.
Plumer, Mrs. J. J.	J. J. Plumer, Esq.
Plumer, Mrs. Hall	Hall Plumer, Esq.
Plumer, Hall, Esq.	Hall Plumer, Esq.
Portland, Late Duke of	Miss Ross
Portman, The Hon. Louisa 1839	H.M. The Queen
Portrait of a Lady (4)	Mrs. S. Beckwith
Portrait of a Lady	D. B. Chapman, Esq.
Portrait of a Lady 1830	D. B. Chapman, Esq.
Portrait of a Gentleman	Mrs. S. Beckwith
Portrait of a Gentleman	The Executors
Portrait of a Gentleman (unfinished).	J.W. Rawlings, Jun., Esq.
Polen, Two Children of Counsellor	The Executors
Prendergast, Mrs. Lennox	Mrs. Lennox Prendergast
Priam on his knees supplicating Achilles to restore the dead body of Hector	The Executors
Prince Consort, H.R.H. The 1840	H.M. The Queen
Prince Consort, H.R.H. The (2)	The Executors
Ripington, General A'Court	Rt. Hon. Sidney Herbert
Roberston, Mrs., and Children	The Executors
Roden, Countess of	Countess of Gainsborough
Ross, Sir W. C., The Grandmother of	Hugh Ross, Esq.
Ross, Sir W. C., The Grandfather of	Hugh Ross, Esq.
Ross, Sir W. C. (painted by his brother, Hugh Ross)	Hugh Ross, Esq.
Ross, Sir W. C., Portrait of the Father of	Miss Ross
Ross, Sir W. C., Portrait of the late	Mrs. S. Beckwith
Royal, H.R.H. The Princess 1845	H.M. The Queen
Russell, Daughter of Lord John	Lord John Russell
Russell, Two Children of Lord John	Lord John Russell
Rothschild, Miss de	The Executors
Samuel presented to Eli. For this drawing Sir W. Ross re- ceived from the Society of Arts, in 1811, the Silver Medal and 20 guineas	The Executors
Sandeman, Mrs. G. G.	Mrs. G. G. Sandeman
Saxe-Coburg, H.S.H. The Duchess of	The Executors
Seymour, The late Rear-Admiral Sir Michael, Bart.	Mrs. Spencer Smith
Seymour, Lady 1844	Rev. Sir J. C. Seymour
Seymour, Rev. Sir J. C., Bart. 1844	Rev. Sir J. C. Seymour
Seymour, Dowager Lady	Rev. Sir J. C. Seymour
Sidney, Mr. Alderman	Mr. Alderman Sidney
Sisters, The (engraved by C. W. Wass)	The Executors
Smith, Mrs. Spencer 1835	Spencer Smith, Esq.
Smith, Spencer, Esq. 1835	Spencer Smith, Esq.
Spencer, Lady	The Executors
Stuart, Lady Shaw	The Executors
Stuart, Lieut.-Colonel	Lady J. Stewart
Themistocles taking refuge at the Court of Admetus	The Executors
Traed, Michael	The Executors
Valletort, Countess, with Marchioness of Abercorn and Countess Lichfield	The Executors Marquis of Abercorn



PLATE LXXIV.

*No. 140. Louise, Duchess of Manchester . . . R. Thorburn.
From the Collection of the Duchess of Devonshire.*



EXHIBITED WORKS OF SIR W. C. ROSS, R.A.

DESCRIPTION.	OWNER.
Valletort, Lady and Child	The Executors
Victoria, Duchess de Nemours 1840	H.M. The Queen
Villiers, Lady Adelaide	Countess of Jersey
Vyse, Lieut.-Colonel Howard, 2nd Life Guards	Lieut.-Col. Howard Vyse
Wales, H.R.H. The Prince of 1846	H.M. The Queen
Ward, E. M., Esq., R.A., Children of	E. M. Ward, Esq.
Wat Tyler, Death of. (A copy in chalk from the engraving by Anker Smith, after Northcote's picture in the Guildhall, London, executed when Sir W. Ross was 12 years of age. For this drawing he received, in 1807, from the Society of Arts the Lesser Silver Palette)	
Wellesley, Hon. Charlotte (now Lady Ebury) 1822	Lord Ebury
Whichcote, Lady	Alfred Montgomery, Esq.
Wilson, David, Esq. (of Ceylon) 1826	Mrs. Wilson
Wormald, Mrs. F.	F. Wormald, Esq.
Wormald, F., Esq.	F. Wormald, Esq.

MINIATURES BY SIR W. C. ROSS, EXHIBITED AT MESSRS. DICKINSONS, 1880, 1884, AND 1895, AND NOT INCLUDED IN THE FOREGOING LIST.

DESCRIPTION.	OWNER.
Ashley, Lady Emily	Jefferey Whitehead, Esq.
Barnwell, Bartholomew, Esq.	Dow. Lady Ellen Gordon
Barnwell, Mary, wife of above	Dow. Lady Ellen Gordon
Burgess, The late Mrs.	J. B. Burgess, Esq., R.A.
Bury, Lady Charlotte	J. G. Jemmett-Browne, Esq.
Caulfield, Lady Emily	Lady Elizabeth Clements
Cavendish, Lady Georgina, Sixth Countess of Carlisle	Earl of Carlisle
Chichester, Lord Hamilton	Captain Cecil Drummond
Chichester Lady Hamilton	Captain Cecil Drummond
Conyngham, Elizabeth, wife of Henry, First Marquis	Earl of Charlemont
Cupid, Venus, Psyche, and Mars	Baroness Burdett-Coutts
D'Orsay, Count Arthur	Jefferey Whitehead, Esq.
Durham, Lord, "Yellow Lambton"	J. Grego, Esq.
Falmouth, Lady	Jefferey Whitehead, Esq.
Herbert of Lea, Lord	Mr. Rawlings
Joscelyn, Viscount 1840	Viscount Powerscourt
Milbank, Mrs.	Hon. Mrs. H. Herbert
Powerscourt, Countess Elizabeth 1837	Viscount Powerscourt
Portrait of a Young Lady, after Sir G. Kneller	Mr. J. J. Foster
Robinson, Lady, <i>née</i> Blencowe	Mrs. Hoskins
Ross, Sir W. C.	Jefferey Whitehead, Esq.
Royal, The Princess	Jefferey Whitehead, Esq.
Sikes, Mrs., <i>née</i> Barnston	Mrs. Veysie
Somerset, Margaret, Duchess of, Second wife of Edward Second Duke of Somerset, in Coronation Robes	Jefferey Whitehead, Esq.

MINIATURE PAINTERS, BRITISH AND FOREIGN

ROBERT THORBURN, A.R.A., is another instance of rapid rise. Like his compeer Sir William Ross, he was of Scotch extraction, having been born at Dumfries three years after Waterloo. By the time Thorburn was thirty years of age he had painted the Queen, the Prince Consort, and two of their children. His success may be measured by a list of some of his sitters, which I am able to give, thanks to the courtesy of his widow. In spite of his great and well deserved reputation, photography brought his earlier style of art to an abrupt termination. He therefore set himself to paint portraits in oil, and when his death occurred in November, 1885, the present generation had almost forgotten that he first made his name as a miniature painter.

In the Academy catalogues no less than 265 examples bear his name.

There is a certain characteristic about the work of both these distinguished men which tempts me to a digression. I allude to the scale upon which Ross and Thorburn worked. The earliest miniatures, as we have seen, were painted on vellum. Hilliard and those who succeeded him, down to the time of Cooper (after whose death ivory seems to have been introduced), generally used thin card, often a piece of a playing card. Now, card is naturally very easily bent and broken, and the use of ivory was a distinct improvement, not only as being a more durable material, but as giving a better texture (*tooth*, as artists call it) to work upon, and allowing of greater purity of tone. Thorburn and the later professors used very large pieces of ivory, obtained by taking, by means of a lathe, a thin slice from the *circumference* of a tusk, rendering it flat by means of heat and great pressure, and then laying it down on a thick slab of indiarubber, which again was often placed upon a mahogany panel. Sometimes two or three pieces were joined to make one surface. The drawback is that not only are such large pieces liable to crack, but the joins very frequently show in an unsightly manner. Moreover, from an artistic point of view, this practice is open to grave question. The delicacy and finish which characterize a fine miniature had also in these ambitious attempts to be extended to furniture, interiors and accessories, and in striving to attain effects with which miniatures, properly understood, have nothing to do, the artist runs the risk of sacrificing the qualities for which his art is distinguished. The skill required and the labour involved is very great, whilst the result is not commensurate.

If we examine the treatment, the scheme of effect which artists like Reynolds and Van Dyck employed—and this is still more obvious in the case of masters of light and shade, like Rembrandt—the conditions



PLATE LXXV.

*No. 141. R. Thorburn By Himself.
From the Collection of Mrs. R. Thorburn.*

*No. 142. Mrs. Johnstone F. Rochard.
From the Collection of Jefferey Whitehead, Esq.*



ROBERT THORBURN, A.R.A.

under which a miniature painter works are seen at once to be totally different. To rightly appreciate the works of the great portrait painters distance is essential. With a miniature, in proportion as it gains in size, it must lose in delicacy ; whilst, if viewed from a distance, its finest qualities cannot possibly be disclosed. No doubt instances can be found in which the artist has succeeded in making a lovely picture, in spite of the difficulties I have pointed out ; the portrait of the Duchess of Manchester, of which a reproduction is given, is a case in point. Here Thorburn has, by a dexterous treatment of the subject, avoided the necessity of elaborate, minute delineation of detail, which would detract from the effect of the head ; but if this be granted, it must be owned that the work is an exception which proves the rule.

I may mention another characteristic of Thorburn's manner, a certain monotony of colour in his flesh painting. I am convinced that this defect may be traced to the same mistaken attempt to make his miniatures convey effects beyond their province. A study of the great masters of the past would no doubt reveal a certain quality of tone which may seem a desirable thing to aim at, but it may be questioned whether this can be attained by any newly painted work without a sacrifice of freshness and truth to nature, which very easily passes into monotony and flatness. Is it not a quality which time alone can impart ? We may almost as well expect to find on newly hewn stones the lichens, the weather stains, which have mellowed the face of some venerable pile, like the west front of Rouen cathedral, for example. But when all deductions have been made, it must be allowed his execution was refined, and his compositions were graceful and dignified. The artist took care to adapt his backgrounds to his sitters, and to place his figures in appropriate attitudes. His work was much admired in Paris, where he was awarded the Gold Medal at the Exhibition, 1855. He died at Tunbridge, November 3, 1885. He was the last of the eminent miniature painters of the old school. The portrait which I have given is by himself.

MINIATURE PAINTERS, BRITISH AND FOREIGN

MINIATURES PAINTED BY ROBERT THORBURN, A.R.A.

FROM LISTS KINDLY FURNISHED BY MRS. THORBURN:

Airlie, Earl of	Fitzroy, Lord Charles
Alford, Lady Marian	Foljambe, Mr.
Allsopp, Miss	Fox, Miss
Angerstein, Mr.	Gardner, Mr.
Anson, Sir George	Gathorne Hardy, Mrs.
Ashburnham, Lord	Glyn, Mrs.
Astley, Mrs.	Gordon-Lennox, Lady
Astley, Mrs., and Miss Jones	Gordon, Major
Bagot, Major	Graham, Lord William
Bathurst, Lady	Grenfell, Mr.
Bayley, Mr.	Grosvenor, Lady Constance
Beresford, Lord W.	Gurney, Russell, Mr. and Mrs.
Boobyer, Mrs.	Hardy, Mr.
Bridport, Lady	Herbert, Mr. Sidney
Buccleuch, Duchess of	Hervey, Lord A.
Byron, Mr.	Holland, Lord
Cadogan, Mr.	Howard, Lady Elizabeth
Cardigan, Lord	Johnston, General
Carew, Mr.	Johnston, Mrs.
Carlisle, Bishop of	Jones, Colonel
Carlisle, Countess of	Jones, Miss, with Mrs. Astley
Carmichael, Lady Louisa	Kerrison, Lady Caroline
Carnegie, Sir Jas.	Labouchere, Lady Mary
Carnworth, Countess of	Lawley, Lady Elizabeth
Cavendish, Lady Catherine	Lindsay, Lady, and her sister
Charteris, Lady Anne	Littleton, Lady
Chesterfield, Lady	Londonderry, Lady
Churchill, Lady H.	Macclesfield, Earl of
Coburg, Duchess of	Maidstone, Lady
Codrington, Lady G. (2)	Manners Sutton, Mrs.
Daubeny, General	Marjoribanks, Mrs.
Denison, Mr.	Marjoribanks, Mr.
Devonshire, Duchess of	Maynard, Mrs.
Downe, Lord	McMahon, Sir Beresford
Drogheda, Lord and Lady	Melbourne, Lord and Lady
Drummond, Mr.	Milbank, Lady
Duncombe, Mrs.	Mildmay, Captain
Dunmore, Countess of	Milton, Lady
Eaton, Mrs., and three children	Montrose, Duchess of
Elcho, Lady	Moreton, Lady Catherine
Ellesmere, Lady	Mount-Charles, Lord
Elwes, Mrs.	Muncaster, Lady
Fane, Mr. Cecil	Napoleon, Prince Louis
Farquharson, Colonel	Newark, Viscountess



PLATE LXXVI.

No. 143. A Lady.

From the Collection of Colonel E. W. Williams.



MINIATURES BY ROBERT THORBURN, A.R.A.

Newport, Viscountess
Newry, Lady
Nye, Mr.
Ormonde, Marquis and Marchioness of
Paget, Lady Constance
Parker, Lady Mary
Pennington, Mrs.
Percy, Hon. Mrs.
Percy, Lord A.
Phillips, Mrs.
Pollington, Lady
Portarlington, Countess of
Powerscourt, Viscountess
Rashleigh, Mrs.
Richardson, Mr.
Robinson, Mrs.
Rogers, Mr.
Russell, Lady John
Scott, Lady
Seaham, Lady
Smith, Miss Vernon

Somers, Countess
Stanhope, Lady Jane
Sterling, Captain
Tankerville, Lady
Taunton, Lord
Thynne, Lord W.
Torpichen, Lady
Upton, Col. and Mrs.
Vane, Lord A.
Villiers, Lady E.
Viner, Lady Mary
Walwood, Mr.
Wellesley, Lord Chas.
Wellington, Duke of, and grandchildren
Westminster, Duchess of
White, Major
Williams, Mr. (2)
Wood, Col.
Wood, Lady Mary
Woodhouse, Mr.
Yorke, Hon. Mrs.



- PLATE LXXVII.

- No. 144. *Lady Harcourt R. Cosway, R.A.*
From the Collection of Henry Drake, Esq.
- No. 145. *Lady Elizabeth Foster R. Cosway, R.A.*
From the Collection of Henry Drake, Esq.
- No. 146. *William, Duke of Devonshire R. Cosway, R.A.*
From the Collection of the Earl of Carlisle.
- No. 147. *Portrait of a Lady R. Cosway, R.A.*
From the Collection of the Countess of Yarborough.
- No. 148. *Portrait of a Lady R. Cosway, R.A.*
From the Collection of the Countess of Yarborough.

PLATE LXVIII

No. 144. Lady Harcourt . . . R. G. . .
From the Collection of Henry Dore, Esq.

No. 145. Lady Elizabeth Foster . . . R. G. . .
From the Collection of Henry Dore, Esq.

No. 146. William Dore, Esq.



Appendix A

A List of Portrait Miniatures Exhibited at the Burlington Fine Arts Club, 1889.

Alphabetically Arranged.

TITLE.	ARTIST.	OWNER.
A		
Abdy, Mrs.	George Engleheart	Mrs. Singleton
Abingdon, James Bertie, 1st Earl of .	—	Marquis of Clanrikarde
Addison Joseph	C. F. Zincke	Earl of Dartrey
" "	—	Sir C. W. Dilke, Bart.
" "	—	Jefferey Whitehead, Esq.
" "	C. F. Zincke	" "
" "	"	C. E. Lees, Esq.
Adelaide, Queen	Samuel Raven	Jefferey Whitehead, Esq.
" "	H. Edridge, A.R.A.	" "
Albemarle, George Monck, Duke of .	—	Baroness Burdett-Coutts
" " " " .	S. Cooper	H.M. The Queen
" " " " .	Bestland	H. Drake, Esq.
" " " " .	Sir P. Lely	J. Lumsden Propert, Esq.
" Elizabeth, Countess of .	R. Cosway, R.A.	Mrs. Singleton
Alençon, Duc d' (in Queen Elizabeth's Prayer Book)	N. Hilliard	Jefferey Whitehead, Esq.
Alexander, I., Emperor of Russia .	J. B. Isabey	" "
Alfieri, Vittorio, Count	—	" "
Amelia, H.R.H. Princess	R. Cosway, R.A.	" "
Anglesey, Caroline Elizabeth Villiers, Marchioness of (afterwards Duchess of Argyll).	A. Plimer	Mrs. Singleton
Anglesey, Catherine, Countess of (after- wards Duchess of Buckingham). .	C. F. Zincke	H. H. Gibbs, Esq.
Anglesey, William Henry, 1st Marquess .	H. Bone R.A.	Jefferey Whitehead, Esq.
Anjou (see Philip)		
Anne of Aragon	—	Sir W. Drake
Anne of Austria, wife of Louis XIII. .	—	Jefferey Whitehead, Esq.
" " " " .	After Pourbus	J. Lumsden Propert, Esq.
Anne of Denmark, wife of James I. .	I. Oliver	Jefferey Whitehead, Esq.
" " " " .	"	Maj.-Gen. Sotheby
Anne de Rohan, Princesse de Guémené .	—	J. K. D. Wingfield Digby, Esq.
" " " " .	—	" "
Anne, Queen	—	Duke of Devonshire
" "	—	J. Whitehead, Esq.

MINIATURE PAINTERS, BRITISH AND FOREIGN

TITLE.	ARTIST.	OWNER.
Anne, Queen	C. Boit	. Princess Victor von Hohenlohe
„ „	—	. J. L. Propert, Esq.
„ „	C. Boit	. „
Argyll, Archibald, 1st Duke of	—	. J. Whitehead, Esq.
„ Archibald George, 9th Earl of	T. Flatman	. H.M. The Queen
„ Elizabeth Gunning, Duchess of	—	. J. Whitehead, Esq.
„ „ „ „	N. Plimer	. J. L. Propert, Esq.
„ John, 2nd Duke of	—	. J. Whitehead, Esq.
„ (see Anglesey, Marchioness of)		
Armagh, Archbishop of	After Reynolds, by J. H. Hurter	Earl of Dartrey
Arne, Dr. Thomas Augustine	—	. J. Whitehead, Esq.
Arnold, General Benedict	—	. Earl of Rosebery
Arnould, Sophie	—	. Earl of Wharnccliffe
Ashley, Lady Barbara (see Lady de Mauley)		
Astley, Sir Edward	J. Hoskins	. Lord Hastings
„ Sir Jacob, Bart.	—	. „
„ Sir Jacob H., Bart.	G. Engleheart	. „
„ Walgrave	T. Flatman	. „
Aston, Walter, 1st Lord	J. Oliver	. Duke of Portland
Athlone, Earl of	J. Faber	. J. Whitehead, Esq.
Atterbury (see Rochester)		
Aubrey, Colonel	J. Smart, junr.	. G. Bonner, Esq.
„ Major	J. Smart	. „
„ Sir John, Bart.	Grimaldi	. „
Aubry, Louis François	J. B. Augustin	. J. Whitehead, Esq.
Augusta, Princess	R. Cosway, R.A.	. E. H. Lawrence, Esq.
Augustus II., King of Poland	G. F. Dinglinger	. J. L. Propert, Esq.
Austria, Albert, Archduke of	—	. Duke of Devonshire
„ „ „	—	. J. Whitehead, Esq.
„ „ „	—	. Hon. Gerald Ponsonby
„ Don John of	—	. J. Whitehead, Esq.
„ „ „	Janet	. J. L. Propert, Esq.
„ Emperor and Empress of	—	. „
„ Isabella Clara Eugenia of	—	. J. Whitehead, Esq.
„ „ „ „	—	. Hon. Gerald Ponsonby
„ (see Marie Thérèse)		
„ Marie Antoinette of (see Marie Antoinette)		
„ Marie Louise, Archduchess of	—	. J. Whitehead, Esq.

B

Bacon, Francis (see Verulam)		
Baird, Sir David, Bart.	Andrew Robertson.	J. Whitehead, Esq.
Baldwin, Mrs. Jane	J. Meyer, R.A.	. Mrs. Singleton
Banks, Miss	C. F. Zincke	. The Earl of Dartrey
Bannister, Jack	—	. J. Whitehead, Esq.
„ „	H. Edridge, A.R.A.	. J. L. Propert, Esq.

THE BURLINGTON CLUB EXHIBITION

TITLE.	ARTIST.	OWNER.
Banse, Governor	C. F. Zincke	Dr. Hamilton
Barère de Vieuzac, Bertrand	—	J. Whitehead, Esq.
Barker, (see Engleheart and Mylne)		
Barnard (see Lindsay of Balcarres)		
Barneveldt, Robert	—	J. Whitehead, Esq.
Baron, Michel	—	”
Bartolozzi, Francesco, R.A.	—	”
„ Madame Gaetano	—	”
Bath, William Pulteney, 1st Earl of	—	”
Bauer, Frau	—	Hon. Gerald Ponsonby
„ Hofrath, M.D.	—	” ” ”
Bavaria, Madame La Dauphine Christine de	After De Troy	J. L. Propert, Esq.
„ Prince Rupert of	—	J. Whitehead, Esq.
Baxter, Richard	—	”
Beale, Mrs. Mary	—	The Earl of Derby
Beauchamp, Catherine, Countess	J. B. Isabey	Hon. Gerald Ponsonby
„ William Lygon, Earl	G. Engleheart	” ” ”
„ ” ”	W. Behnes	” ” ”
Beaufort (see Worcester)		
Beauharnais, Alexandre, Viscount de	—	J. Whitehead, Esq.
„ Prince Eugene de	J. B. Isabey	”
Beauvilliers (see St. Aignan)		
Beckford, Mrs. (see Lloyd)		
„ William	A. Plimer	H. Drake, Esq.
Bedford, John Russell, 6th Duke of	Samuel Collins	J. Whitehead, Esq.
Bedingfield, Miss Jane	G. Engleheart	Mrs. Singleton
Belgians, King of (see Leopold)		
Benbow, Admiral	F. Cleyn	Earl Spencer
Bénédicite (see Maine)		
Beniron, Comtesse de	Palamedes ?	Sir W. Drake
Bentinck, Lady Charlotte ? (Lady Charlotte Greville)	Mrs. Mee	J. Whitehead, Esq.
„ The Honourable Miss	R. Cosway, R.A.	”
Beresford, Vice-Admiral Sir John Poo, Bart., M.P.	H. Edridge, A.R.A.	”
Bernadotte, King of Sweden	After Way, by E. Stanforth	Dr. Hamilton
Bernonville, Princess de	Petitot	The Earl of Dartrey
Berson, J.	Jean Mussard	Dr. Hamilton
Berthier, General, Prince of Wagram	Isabey	J. L. Propert, Esq.
Berwick, Thomas Noel, 2nd Lord	R. Cosway, R.A.	H. H. Gibbs, Esq.
Bessborough, John William, Earl of	S. Shelley	Lord de Mauley
„ Henrietta, Countess of	”	” ”
„ ” ”	C. Jagger	Hon. Gerald Ponsonby
Betty, William Henry West	A. Huey	J. Whitehead, Esq.
Bingham, Miss R.	—	Earl of Dartrey
Biron, Duke of	—	Sir W. Drake
Blake, Admiral Robert	—	J. Whitehead, Esq.
Blanchard, Jean Pierre	Favre	”
Blennerhasset (see Headley)		
Bloomfield, Robert	—	J. Whitehead, Esq.
Bohemia (see Elizabeth, Frederick, Matthias, Rudolph, Maria Theresa)		

MINIATURE PAINTERS, BRITISH AND FOREIGN

TITLE.	ARTIST.	OWNER.
Boileau, Nicholas	—	J. Whitehead, Esq.
Bolingbroke, Henry Viscount	C. F. Zincke	"
Bolton, Miss	Signed "M." 1817	"
Bonaparte, Caroline Maria Annunziata, Queen of Naples	—	"
" Caroline, Queen of Naples, and child	Janvier	"
" General	—	"
" "	Isabey	"
" Jérôme, King of Westphalia	—	"
" Joseph, King of Spain	—	"
" Joseph, King of Spain and Julie Clary, his wife	Constantin	"
" Letitia	J. B. J. Augustin	Miss Jaffray
" Maria Pauline	—	J. Whitehead, Esq.
" Marie Anne-Elisa	J. B. Isabey	"
Bond, Commander	—	E. Joseph, Esq.
Bone, Henry, R.A.	W. Bone	J. Whitehead, Esq.
Boneyman, Mr.	R. Collins	Mrs. Higford Burr
Bossuet, Jacques Benigne	—	J. Whitehead, Esq.
Boswell, James	N. Hone, R.A.	"
Bourbon, Beatrix de (Duchess of Milan). " Louis Auguste de (Duc de Maine)	—	J. Whitehead, Esq.
" Louise Diane de	—	"
" Françoise Marie de	J. A. Arlaud	Earl of Rosebery
Bourgogne, Duc de	Mathieu	J. Whitehead, Esq.
" "	After Rigaud	J. L. Propert, Esq.
" "	Petitot	E. Joseph, Esq.
" Marie Adelaide, Duchesse de	Mathieu	J. Whitehead, Esq.
" " " "	After De Santerre	J. L. Propert, Esq.
" " " "	Signed "N.L." 1712	"
Bourke, Viscount (Sir Thomas Esmonde)	—	J. Whitehead, Esq.
Boyle, Hon. Robert	Peter Lens	F. T. Read, Esq.
Braham, John	Saint	C. Butler, Esq.
Brandon, Anne Mason, Viscountess . .	—	J. Whitehead, Esq.
" (see Suffolk)		
Bransby, Captain	T. Flatman	Lord Hastings
Breda, Governor of	Ascribed to Velasquez	J. L. Propert, Esq.
Bridgewater, Elizabeth Churchill, Countess of	C. F. Zincke	J. Whitehead, Esq.
Brissac, Comtesse de	Petitot	J. L. Propert, Esq.
Bristol, George, 2nd Earl of	C. F. Zincke	J. K. D. Wingfield Digby, Esq.
" " "	S. Cooper	J. Whitehead, Esq.
" John Digby, 1st Earl of	—	Rev. W. B. L. Hawkins
" " "	Thomas Betts	J. L. Propert, Esq.
Brooke (see Whitmore)		
Brooke, Robert, 2nd Lord	S. Cooper	E. H. Lawrence, Esq.
Brownrigg, Sophia Lady	C. Jagger	J. Whitehead, Esq.
Brunswick-Luneburg, John Frederic, Duke of	—	J. L. Propert, Esq.

THE BURLINGTON CLUB EXHIBITION

TITLE.	ARTIST.	OWNER.
Bryan, Mrs. Maria Louisa (Comtesse de Rutaut)	—	. J. Whitehead, Esq.
Buchan, A. P.	—	. W. W. Aston, Esq.
„ William	. Mitchell	. „
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Burgomaster of Basle	. Holbein	. Sir W. Drake
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Burr, Leonard	—	. Maj.-Gen. Sotheby
Butler, Charles, Q.C.	. J. Barry	. Judge Stonor
„ „	. S. Collins	. „ „
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„ The Hon. Ada Augusta, Countess of Lovelace	. R. Cosway, R.A.	. „
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C

Cadogan, William, 1st Earl	—	. J. Whitehead, Esq.
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Canova, Antonio	. Füger	. J. L. Propert, Esq.
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Carey, Sir George	. J. Oliver	. Duke of Buccleuch
Carignan, Duchesse de	. Hall	. Earl of Rosebery
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"	R. White	J. Whitehead, Esq.
"	S. Cooper	J. L. Propert, Esq.
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"	J. Greenhill	"
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Clermont, A'Amboise, Françoise Mag- dalene de	Füger	Mrs. Singleton
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" " Wife of	After Cleve, by J. H. Hurter	" "
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" Sarah	Mrs. Carwardine	"
Cockburn, Catherine	C. F. Zincke	J. Whitehead, Esq.
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Colbert, Jean Baptiste	—	W. S. Salting, Esq.
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Conti, wife of Louis François, Prince de	—	J. Whitehead, Esq.
" Princess de	Petitot	J. L. Propert, Esq.
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Cooper, Lady Frances	S. Cooper	H. H. Gibbs, Esq.
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" "	R. Cosway, R.A.	E. Joseph, Esq.
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" "	Stubble	E. Joseph, Esq.
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" Viscount (see Dartrey, Lord)		
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	by Margaret Lady	
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„ „	„	. C. E. Lees, Esq.
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D

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D'Ancre, Concino Concini, Comte Della		
Penna, Maréchal, his Wife, Eleanor		
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D'Eon, Chevalier	Scotti	Earl of Mayo
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De la Tour D'Auvergne, Cardinal	—	Baroness Burdett-Coutts
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Derby, Eliza Farren, Countess of	S. Shelley	J. Whitehead, Esq.
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Dodd, The Rev. William, LL.D.	—	. „
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Dorset, Pembroke, and Montgomery, Anne Clifford, Countess of	P. Oliver	. J. L. Propert, Esq.
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E

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" "	"	Earl of Derby
" "	"	Major-Gen. Sotheby
" "	"	Sir Francis Cook, Bart.
" "	"	Duke of Portland
" "	"	J. L. Propert, Esq.
" "	—	"
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" " Prayer Book of	—	"
" wife of Frederick V., King of Bohemia	—	"
Elizabeth, wife of Frederick V., King of Bohemia	I. Oliver	Earl of Derby

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Essex and Somerset, Frances Howard, Countess of	„	Major-Gen. Sotheby
Essex, Robert Devereux, Earl of	I. Oliver	Duke of Devonshire
„ „ „ „	—	„ „ „
„ „ „ „	I. Oliver	H. M. The Queen
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Evelyn, John	—	J. L. Propert, Esq.
Exmouth, Viscount (Admiral Sir Edward Pellev)	J. Smart	J. Whitehead, Esq.

F

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Feuillade, Marquise de la	Signed "D." (Du- mont ?)	Sir W. Drake
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Fincke, Mrs.	H. Hone	H. Drake, Esq.
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" Lord Edward	—	Sir Guy Campbell
Fitzherbert, Mrs.. . . .	R. Cosway, R.A.	J. G. Crace, Esq.
" "	—	H. Drake, Esq.
" "	A. Plimer	Princess Hohenlohe
" "	R. Cosway, R.A.	J. L. Propert, Esq.
" "	—	Earl of Wharnccliffe
" "	A. Plimer	George Bonnor, Esq.
" " Right eye of	R. Cosway, R.A. ?	E. Joseph, Esq.
Flatman, Thomas	By Himself	Earl of Carlisle
Ford, Gilbert	J. Smart	Mrs. John Townshend
" Mrs. Gilbert (afterwards Mrs. Samuel Townsend)	" "	" "
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Forster, General Thomas	—	"
Fortescue, Lady Elizabeth	Barnard	"
Foster, Lady Elizabeth (see Devonshire)		
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Fox, Charles James (" The Coalition ") .	From Sayer's caricature	Earl of Dartrey
" Mrs. C. J., and child	O. Humphrey, R.A.	J. L. Propert, Esq.
France (see Henry, Louis, Marie Louise, Francis)		
Francis I.	—	J. Whitehead, Esq.
"	—	J. L. Propert, Esq.
Francis II. of France	Janet	"
Fraser (see Lovat)		
Frederick the Great, King of Prussia .	—	J. Whitehead, Esq.
" " " " " " " " " " " "	—	Sir W. Drake
" V., King of Bohemia	P. Oliver	Sir C. W. Dilke, Bart.
Frederick Lewis, Prince of Wales . .	—	J. Whitehead, Esq.
Frederick William III., King of Prussia .	—	"
" " IV., " " " " " " " " " "	Fiorino	"
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Fryberge, Mrs.	S. Cooper	E. H. Lawrence, Esq.
Fuller, Colonel	A. Plimer	H. Drake, Esq.
" Mrs.	"	"
Fuseli, H., R.A.	After G. Harlow, by J. W. Heigham	J. Whitehead, Esq.

G

Gallwey, Mrs. Stephen Payne	.	.	—	.	Rev. Dr. Holden
" " "	.	.	After Sir J. Reynolds	.	"
" Stephen Payne	.	.	—	.	"
" "Garde Royale," an Officer of	.	.	—	.	Earl of Rosebery

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" Mrs. Eva Maria Violette	Luke Sullivan	"
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Genlis, Madame de	—	Earl of Wharncliffe
George I.	J. A. Arlaud	J. Whitehead, Esq.
" "	B. Lens	Earl Spencer
" " Queen of (see Sophia Dorothea)		
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" " Queen of (see Charlotte)		
" " and Queen Charlotte	—	H. H. Gibbs
" IV.	R. Cosway, R.A.	J. Whitehead, Esq.
" "	J. G. P. Fischer	"
" "	H. Bone, R.A.	Rev. W. B. L. Hawkins
" " as an infant	R. Cosway, R.A.	J. L. Propert, Esq.
" "	"	"
" "	—	S. E. Kennedy, Esq.
" " when Prince of Wales	—	E. Joseph, Esq.
" " " "	—	"
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" " " " in fancy dress	R. Cosway, R. A.	Mrs. Singleton
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" George Henry	James Leakey	"
" Harriett	R. Cosway, R.A.	"
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" Sibella	J. Leakey	H. H. Gibbs, Esq.
" Rt. Hon. Sir Vicary	—	"
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Godfrey, Sir Edmondbury	J. Hoskins	Maj.-Gen. Sotheby
Godolphin, Francis, Earl of	B. Lens	H. M. the Queen
" " " "	Signed "N.S."	Edward A. Nevill, Esq.
	(Salway ?)	
" " " and Henrietta, Countess of	C. Boit	R. S. Holford, Esq.
Godolphin, Henrietta, Countess of (afterwards Duchess of Marlborough)	T. Forster	J. Whitehead, Esq.
Godolphin, Henrietta, Countess of (afterwards Duchess of Marlborough)	N. Dixon	J. L. Propert, Esq.
Goëthe, Johann Wolfgang	—	J. Whitehead, Esq.
Gonzagues, Anne de	Keman	Sir W. Drake
Gonzales, Bartolomé	By Himself	C. H. Hawkins, Esq.

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Granville, Frances, 1st Countess	A. Leeman	. Earl Spencer
„ John Carteret, 1st Earl	C. F. Zincke	. „
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Gretry, André Ernest Modeste	—	. J. Whitehead, Esq.
Greuze, Jean Baptiste	—	. J. L. Propert, Esq.
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Grey, Lady Jane	Attributed to Hol- bein	. Duke of Portland
Grignan, Françoise, Comtesse de	Petitot	. R. S. Holford, Esq.
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„ „ „ (?)	„	. Duke of Portland
Grosvenor (see Westminster)		
Guémené, Anne de Rohan, Princesse de	—	. J. K. D. Wingfield Digby, Esq.
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Guilford (see North)		
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Gunning, Elizabeth (see Coventry, Hamil- ton, and Argyll)		
Guthrie, Miss	R. Cosway, R.A.	. „
Gwyn, Mrs. (<i>née</i> Horneck)	G. Engleheart	. J. Whitehead, Esq.
Gwynne, Nell	L. Crosse (?)	. F. T. Read, Esq.

H

Hale, Sir Matthew.	—	. E. H. Lawrence, Esq.
Hall, Jacob	—	. C. H. Hawkins, Esq.
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Hamilton and Argyll, Elizabeth Gunning, Duchess of	N. Plimer	. J. L. Propert, Esq.
Hamilton, James, 3rd Marquess and 1st Duke of	P. Oliver	. Duke of Buccleuch
Hamilton, James, 3rd Marquess and 1st Duke of	—	. Earl of Carlisle
Hamilton, Lady	Andrew Robertson	. J. Whitehead, Esq.
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Hargraves, Lady	H. Millet	J. Whitehead, Esq.
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Hatton, Sir Christopher	N. Hilliard	J. L. Propert, Esq.
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„ „ „	Van Dyck	J. L. Propert, Esq.
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„ „ „	F. Pourbus le Jeune	„
„ „ „	—	Earl of Wharnccliffe
„ Margaret, wife of	Brother of Jean Clouet II.	J. L. Propert, Esq.
„ Prince of Wales	—	Sir Francis Cook, Esq.
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„ „ „	N. Hilliard	J. L. Propert, Esq.
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Hewitt, Dr. John	—	Miss Jaffray
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Hoare, Sir Richard	C. F. Zincke	„
Hobbes, Thomas, of Malmesbury	J. Hoskins	Duke of Devonshire
Hoche, General Lazare	—	J. Whitehead, Esq.
Hofer, Andréas	—	J. L. Propert, Esq.
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Holland, Mrs.	N. Hilliard	J. L. Propert, Esq.
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„ Eleanor . . .	. „	. „
„ „ (née Barnett)	. R. Crosse ?	. „
„ Harriett . . .	. —	. „
„ Robert . . .	. Italian Enamellist	. „
„ „ Junr. . .	. S. Finney	. „
„ Sarah (Mrs. Noyes) in a ring	. Mrs. Carwardine	. „
„ William . . .	. —	. „
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Huntly, Alexander, 4th Duke of Gordon, Marquess of . . .	. W. Grimaldi	. J. Whitehead, Esq.
Huntly, George, 9th Duke of Gordon, Andrew Robert- Marquess of . . .	. son	. „
Hurter, John Henry . . .	. By Himself	. Earl of Dartrey
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„ John, 1st Lord . . .	. G. Engleheart	. Hon. Gerald Ponsonby
Hutten, Ulrich, von . . .	. —	. J. L. Propert, Esq.
Hyde (see York)		
Hyde (see York, Clarendon, and Queens- bury)		

I

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Isabella Clare Eugenia of Austria . . .	. —	. J. Whitehead, Esq.
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Isham, Sir T. . . .	. D. Loggan	. „

J

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„ when Prince (on a Bruns- wick dollar) . . .	. —	. J. L. Propert, Esq.
Jean, P. . . .	. By Himself	. J. Whitehead, Esq.

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Johnstone, Capt. E. J., R.N.	Andrew Robertson	"
" Miss	—	H. Drake, Esq.
" Sir Guy	A. Plimer	Sir G. Campbell
Jonson, Ben	—	Earl of Derby
Josephine, Empress	—	"
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" "	"	H. Drake, Esq.
" "	Aubrey	J. L. Propert, Esq.
" "	Isabey	"
Jouvenet, Jean	Louis de Boullongne	"
Joyeuse, Aimé, Duc de	—	Sir W. Drake

K

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" Sir Charles E.	A. Plimer	Hon. Gerald Ponsonby
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Kildare, Countess of	—	Duke of Leinster
" "	N. Dixon	Duke of Portland
Kingston, Elizabeth Chudleigh, Duchess of	—	J. Whitehead, Esq.
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Knowles, Sir Francis	N. Hilliard	Duke of Buccleuch

L

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Lamballe, Princesse de	Martin	J. Whitehead, Esq.
" "	J. Dumont	Sir W. Drake
" "	—	Earl of Wharncliffe
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Largillière, N. de	Thienpondt	J. L. Propert, Esq.

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" " "	L. Crosse	Earl of Wharncliffe
Law of Lauriston, John . . .	G. Emrich	J. Whitehead, Esq.
Lawrence, Sir Thomas, P.R.A. . .	Andrew Robertson	"
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L'Enclos, Ninon de	—	Duke of Buccleuch
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Lesczinski, Stanislas, King of Poland and Duke of Lorraine	—	J. Whitehead, Esq.
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" 2nd " Robert Banks		
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Lofft, Mrs. Capel	G. Engleheart	Rev. Dr. Holden
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Londonderry, Robert, Viscount Castle- reagh, Marquis of	—	"
Longueville, Duchesse de	Petitot	R. S. Holford, Esq.
Lonsdale, Sir James Lowther, 1st Earl of	Perrache	J. Whitehead, Esq.
" John Lowther, 1st Viscount . . .	—	"
Lothian, Marchioness of (see Montagu-Scott)		

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" XIV.	Petitot	. Earl of Dartrey
" " " " " " " " " "	N. Mignard	. Duke of Devonshire
" " " " " " " " " "	—	. J. Whitehead, Esq.
" " " " " " " " " "	P. P. Seuin	. " "
" " " " " " " " " "	Petitot	. Sir Francis Cook, Bart.
" " " " " " " " " "	After Rigaud	. J. L. Propert, Esq.
" " " " " " " " " "	Petitot	. R. S. Holford, Esq.
" " " " " " " " " "	"	. Lord Hastings
" " " " " " " " " "	"	. Duke of Portland
" " " " " " " " " "	"	. Earl Spencer
" " " " " " " " " "	"	. Earl of Rosebery
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" " Daughter of	Nattier	. Sir W. Drake
" XV.	—	. J. Whitehead, Esq.
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Louis, le Grand Dauphin (son of Louis XIV.)	—	. J. Whitehead, Esq.
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Louise Diane " "		
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Lovat, Simon Fraser, Lord	—	. " "
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Lowther (see Lonsdale)		
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Lucas, Jacque de	—	. J. Whitehead, Esq.
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" (see Beauchamp)		

M

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Maine, Anne Louise Bénédicte, Duchesse du	Hall	Sir W. Drake
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Maintenon, Marquise de (<i>née</i> D'Aubigné)	—	Duke of Devonshire
Maintenon, Marquise de (<i>née</i> D'Aubigné) Petitot ?	Petitot ?	J. Whitehead, Esq.
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Margaret wife of Philip III. King of Spain	Gerbier	Sir W. Drake
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Marie Feodorowna, Empress of Nicholas I.	—	J. Whitehead, Esq.
Marie Josephe de Saxe	J. Dumont	Sir W. Drake
„ „	Sicardi	Earl of Wharnccliffe
Marie Louise, Empress of the French	Agricola	J. Whitehead, Esq.
„ „ „	Isabey	J. L. Propert, Esq.
„ „ „ (in a ring) „	„	„
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Marie of Guise	—	„
Marie Thérèse of Austria, Queen of Hungary and Bohemia, and Empress of Germany (2)	—	„
Marie Thérèse of Austria, Queen of Hungary and Bohemia, and Empress of Germany	J. S. Liotard	Sir W. Drake

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Marie Thérèse of Austria, Queen of Hungary and Bohemia, and Empress of Germany	Liotard	. „
Marie Thérèse of Austria, Queen of Louis XIV.	—	. Baroness Burdett-Coutts
Marie Thérèse of Austria, Queen of Louis XIV.	Petitot	. Earl of Derby
Marie Thérèse of Austria, Queen of Louis XIV.	After Mignard	. J. L. Propert, Esq.
Marie Thérèse of Austria, Queen of Louis XIV.	J. Petitot	. Earl of Rosebery
Marie Thérèse of Austria, Queen of Louis XIV.	„	. J. L. Propert, Esq.
Marlborough, Charles Spencer, 2nd Duke	—	. J. Whitehead, Esq.
„ Elizabeth, Duchess of	—	. „
„ Henrietta (see Godolphin)		
„ John, 1st Duke of	C. F. Zincke	. W. W. Aston, Esq.
„ „ „ „	„	. J. Whitehead, Esq.
„ „ „ „	„	. Earl Spencer
„ „ Churchill, Duke of	„	. „
„ Sarah Jennings, Duchess of	G. Netscher	. C. Butler, Esq.
„ „ „	C. F. Zincke	. Earl Spencer
„ „ „	—	. „
Mars, Mademoiselle	—	. J. Whitehead, Esq.
„ „	Chapon	. H. A. Rigg, Esq.
Martin, Josiah	—	. J. Whitehead, Esq.
Martoffin, Anna	—	. F. Locker Lampson
Marvell, Andrew	F. Cleyne	. Duke of Buccleuch
„ „	„ ?	. Earl of Derby
„ „	Mary Beale	. J. L. Propert, Esq.
Mary Magdalen	I. Oliver	. Maj.-Gen. Sotheby
Mary of Modena, wife of James II.	De Keyser	. J. Whitehead, Esq.
Mary of Orange, Princess	S. Cooper	. Duke of Buccleuch
„ „ „	—	. J. Whitehead, Esq.
Mary Queen of Scots	—	. Earl of Dartrey
„ „ „	N. Hilliard	. J. Whitehead, Esq.
Mary I., Queen of England	Sir A. More	. Sir W. Drake
„ „ „	„	. J. L. Propert, Esq.
„ „ „ (?)	Attributed to Holbein	. Duke of Portland
Mary II., wife of William III.	—	. Duke of Devonshire
„ „ „	—	. J. Whitehead, Esq.
„ „ „	—	. „
„ „ „	—	. „
„ „ „	L. Crosse	. J. L. Propert, Esq.
Massé, Jean Baptiste	By Himself	. J. Whitehead, Esq.
Matthias, King of Bohemia	—	. „
Mauley, Lady de (see Shaftesbury, Countess of)		
May, Thomas	S. Cooper	. E. H. Lawrence, Esq.

MINIATURE PAINTERS, BRITISH AND FOREIGN

TITLE.	ARTIST.	OWNER.
May, Thomas	S. Cooper	. J. L. Propert, Esq.
Mayence, Bishop of	P. Boy	. Anonymous
Mayer, Mademoiselle Constance	—	. J. Whitehead, Esq.
Maynard, Viscountess	—	. General Mackenzie
„ Sir John	S. Cooper	. J. L. Propert, Esq.
Mazarin, Cardinal	—	. Anon.
Meade, Lady Selina	—	. J. Whitehead
Medici, Catherine de	—	. J. L. Propert, Esq.
„ Marie de	—	. J. Whitehead, Esq.
„ „	Attributed to Pourbus	. Sir W. Drake
Mee, Mrs.	Andrew Plimer	. J. Whitehead, Esq.
Melbourne, Viscountess (Lady Caroline Lamb)	Charlotte Jones	. J. G. Crace, Esq.
Melbourne, Lady (<i>née</i> Milbank)	R. Cosway, R.A.	. J. L. Propert, Esq.
Meniè	—	. J. Whitehead, Esq.
Metastasio, Pietro	—	. J. L. Propert, Esq.
Meyer, Mrs.	J. Nixon	. „
„ William	J. Meyer, R.A.	. J. Whitehead, Esq.
Michelovitz, Alexis, Czar of Russia	N. Dixon	. Earl of Carlisle
Mignard, Pierre	By Himself	. J. L. Propert, Esq.
Milan Beatrix de Bourbon, Duchess of	—	. Sir W. Drake
Milbank, Lady	L. Crosse	. F. T. Read, Esq.
Mills, Mrs.	G. Engleheart	. J. G. D. Engleheart, Esq.
Milton, John	—	. J. Whitehead, Esq.
„ „	S. Cooper	. J. L. Propert, Esq.
Minto, Countess of	—	. Mrs. Robert Mayne
Mirabeau, Honoré Gabriel de Riqueti, Comte de	J. M. Vien	. J. Whitehead, Esq.
Moch	Thienpondt	. J. L. Propert, Esq.
Moffatt, Mr.	R. Cosway, R.A.	. „
„ Mrs.	„	. „
Molière, Jean Baptiste Poquelin de	—	. J. Whitehead, Esq.
Monck, General George (see Albemarle)		
Monmouth, James, Duke of	S. Cooper	. H.M. the Queen
„ „ „	—	. J. L. Propert, Esq.
Montagu, Duchess of	—	. „
„ Lady Mary Wortley	B. Lens	. J. Whitehead, Esq.
„ „ „	Turkish artist	. J. L. Propert, Esq.
„ „ „	—	. Earl of Wharnccliffe
„ J. Edward Wortley	—	. „
Montagu-Scott, Lady Caroline, Marchioness of Queensbury	G. Hayter	. J. Whitehead, Esq.
Montagu-Scott, Lady Harriet, Marchioness of Lothian	„	. „
Montalba, Colonel	J. Smart	. „
Montespan, Madame de, Marquise de Rochechouart	Petitot ?	. „
Montespan, Madame de, Marquise de Rochechouart	—	. Earl of Rosebery
Montespan, Madame de, Marquise de Rochechouart	„	. „

THE BURLINGTON CLUB EXHIBITION

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Montholon, Charles Tristan, Comte de . . .	Chevenet	J. Whitehead, Esq.
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Montrose, Duchess of	J. Smart	„
„ James Graham, Marquess of . . .	D. de Grange	C. Butler, Esq.
„ „ „	—	J. Whitehead, Esq.
„ „ „	—	C. E. Lees, Esq.
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„ Mrs. (<i>née</i> Hamilton)	Gervas Spencer	Mrs. Hamilton Crake
Mordaunt, Charles	G. Engleheart	F. T. Read
„ (see Peterborough)		
More Family, Group of the	Flemish illumina- tor ?	Maj.-Gen. Sotheby
Moreau, General	—	J. Whitehead, Esq.
Morgan, Lady	S. Lover	„
Mornington, Countess of	H. Edridge, A.R.A.	„
Morton, James Douglas, Earl of . . .	G. Jamesone	Sir W. Drake
„ Sholto Charles, Earl of, and Katherine, Countess of.	J. Smart	J. Whitehead, Esq.
Moseley, Miss (see Halliday)		
Mountjoy, Lady	—	Earl of Wharnccliffe
„ Lord	G. Engleheart	Mrs. Singleton
Mozart, J. C. W. A., and his wife . . .	—	Fritz Reiss, Esq.
Murray, Lady Charlotte	Stroely	J. Whitehead, Esq.
Musgrave, Sir William, Bart.	R. Cosway, R.A.	„
Myne, Mrs. (<i>née</i> Barker)	J. C. D. Engleheart	J. G. D. Engleheart, Esq.

N

Nanteuil, Robert	By Himself	J. L. Propert, Esq.
Naples (see Bonaparte and Marie Caroline)		
Napoleon I.	J. Read	C. Butler, Esq.
„	J. Parent	Sir G. Campbell
„	J. B. Isabey	Sir W. Drake
„	—	R. S. Holford, Esq.
„	J. B. Isabey	Rev. W. B. L. Hawkins
„	—	Earl Spencer
„	Aubrey	J. L. Propert, Esq.
„ (in a ring)	Isabey	„
„ (see Bonaparte)		
Napoleon II.	„	J. Whitehead, Esq.
Nassau, Filiberto, Prince d'Orange di Casa	Attributed to Gior- gione	Duke of Devonshire
Nassau, Frederic Henry of	J. Wierix	Sir W. Drake
„ Gulielmo di Filiberto, Prince d' Orange di Casa	Attributed to Gior- gione	Duke of Devonshire
Nassau, Maurice of	Miereveldt	J. Whitehead, Esq.
„ „	„	„
„ „	—	Duke of Portland
„ „ and his wife	J. Wierix	Sir W. Drake

MINIATURE PAINTERS, BRITISH AND FOREIGN

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Nelson, Lord	H. Bone, R.A.	. „
„ „	—	. E. H. Lawrence, Esq.
„ „ daughter of	—	. E. Joseph, Esq.
Neuville, Charles de, Seigneur de Villeroi	Pourbus le Jeune	. Baroness Burdett-Coutts
Nevill, Hon. Catherine	S. Collins	. Edward A. Nevill, Esq.
„ Hon. George	—	. Lady Dorothy Nevill
Newburgh, Countess of	C. Boit	. J. Whitehead, Esq.
Newcastle, Henry, Duke of	Signed “H. B.”	. Duke of Portland
„ Margaret, Duchess of	—	. Sir W. Drake
„ „ „ (2)	—	. Duke of Portland
„ William Cavendish, Duke of	J. Hoskins	. J. Whitehead, Esq.
„ (see Lincoln)		
Newcome, Miss	R. Cosway, R.A.	. J. L. Propert, Esq.
Newton, Sir Isaac	After Lely	. Earl of Dartrey
Nicholas I., Emperor of Russia	—	. J. Whitehead, Esq.
Nixon, Mrs. of Jamaica	—	. E. Joseph, Esq.
Noailles, Marquis de	C. Henard	. J. Whitehead, Esq.
„ Marquise de	„	. „
North, Lord (“The Coalition”)	From Sayer’s caricature	. Earl of Dartrey
„ „ (2nd Earl Guilford)	—	. J. Whitehead, Esq.
Northampton, Charles Compton, Marquess of	C. F. Zincke	. „
Northumberland, Henry, Earl of	N. Hilliard	. „
„ Percy „	W. Wood	. „
Northwick, Lady	N. Plimer	. J. L. Propert, Esq.
„ „	R. Cosway, R.A.	. Hon. Gerald Ponsonby
„ „	—	. E. Joseph, Esq.
„ „	A. Plimer	. „
Norwich, Earl of (see Goring)		
Nottingham, Catherine Carey, Countess of	I. Oliver	. Duke of Buccleuch
„ „ „	P. Oliver	. J. L. Propert, Esq.
Noyes, Sarah	Mrs. Carwardine	. H. H. Gibbs, Esq.
Nugent, Miss Margaret	J. Bogle	. Mrs. James Nugent

O

Offaly, Letitia, Baroness	—	. Duke of Leinster
Oliver, Isaac	By Himself	. H.M. the Queen
„ Peter	„	. Maj.-Gen. Sotheby
O’Neill, Lady	S. Shelley	. J. Whitehead, Esq.
„	Hamilton	. J. L. Propert, Esq.
Opalinski, Catherine, wife of Stanislaus, King of Poland	—	. Sir W. Drake
Orange, Filiberto, Prince of	Attributed to Giorgione	. Duke of Devonshire
„ Princess of, Mary	S. Cooper	. Duke of Buccleuch
„ Maurice de Nassau, Prince of	J. Wierix	. Sir W. Drake
„ William the Silent, Prince of	M. Mierveldt	. J. Whitehead, Esq.
„ (see William, Mary)		

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„ Sir Robert Walpole, Earl of . . .	C. F. Zincke	J. Whitehead, Esq.
„ „ „ „ „ „	„	Earl of Derby
Orger, Mrs.	G. P. Harding	J. Whitehead, Esq.
Orleans, Françoise Marie, Duchess of . . .	J. A. Arlaud	Earl of Rosebery
„ Gaston, Duke of	—	J. Whitehead, Esq.
„ „ „ „ „ „	Michael Anna	J. L. Propert, Esq.
„ „ „ „ „ „	Toutin ?	„
„ „ „ „ „ „	—	„
„ „ „ „ „ „	Petitot	R. S. Holford, Esq.
„ Henrietta, Duchess of (Henriette d'Angleterre)	„	Duke of Devonshire
Orleans, Henrietta, Duchess of (Henriette d'Angleterre)	„	J. L. Propert, Esq.
Orleans, Henrietta, Duchess of (Henriette d'Angleterre)	—	„
Orleans, Louise Adelaide, daughter of Philip de	K. Klingstedt	J. Whitehead, Esq.
Orleans, Louise Diane de	—	„
„ Louise Marie Adelaide, Duchess of . . .	—	Earl of Rosebery
„ Marie Louise, daughter of Philip de	—	J. Whitehead, Esq.
Orleans, Philip, 1st Duke of	—	Miss Lucy Cohen
„ „ „ „ „ „	Petitot	Earl of Dartrey
„ „ „ „ „ „	—	J. Whitehead, Esq.
„ (see Montesson)		
Ormonde, James, 1st Duke of	—	„
„ James Butler, Duke of	C. F. Zincke	„
Osborne, Sir Edward ?	N. Hilliard	Duke of Buccleuch
Oxford, Robert Harley, 1st Earl of . . .	—	J. Whitehead, Esq.
„ „ „ „ „ „	—	C. H. Hawkins, Esq.

P

Paget, Lady E.	R. Cosway, R.A.	J. L. Propert, Esq.
„ Sir E.	„	„
Palmer, Lady Madelina	A. Plimer	Mrs. Singleton
„ Theophila (Mrs. Gwatkin)	After Reynolds, by O. Humphrey, R.A.	J. Whitehead, Esq.
„ William E.	Short	F. J. Rouse, Esq.
Parabère, Madame de	—	Lord Hastings
Parakanoff, Princess Elizabeth	Hall	J. Whitehead, Esq.
Parisot, Mademoiselle	Bauzie	„
Park, Mungo	—	Henry A. De Colyar, Esq.
Parma, Duchess of	—	Sir W. Drake
Parsons, Mr.	—	J. L. Propert, Esq.
„ (see Maynard, Viscountess of)		
Paton, Miss	N. Dance, R.A.	E. H. Lawrence, Esq.

MINIATURE PAINTERS, BRITISH AND FOREIGN

TITLE.	ARTIST.	OWNER.
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Pearson, Miss	J. Nixon ?	Mrs. Singleton
Pembroke, Mary Sidney, Countess of	Zuccherò	Earl of Derby
„ Countess of	P. Oliver	C. E. Lees, Esq.
„ William, 3rd Earl of	„	J. L. Propert, Esq.
Penn, Admiral Sir William	—	Rev. J. Beck
Penthièvre, Duc de	—	Duke of Portland
„ Louise Marie Adelaide, de Bourbon de	—	Earl of Rosebery
Perceval, Rt. Hon. Spencer	W. Wood	J. Whitehead, Esq.
„ „ „ „	A. Plimer	Capt. H. B. Murray
Percy (see Carlisle, Northumberland, and Stanley)		
Perry, Commander Oliver Hazard	W. Wood	J. Whitehead, Esq.
Perth, James, Earl of	—	„
Peterborough, Countess of	L. Crosse	C. E. Lees, Esq.
„ Charles Mordaunt, 3rd Earl of	—	J. Whitehead, Esq.
„ „ „ „	—	Earl Spencer
„ „ „ „	Gonzalez	J. L. Propert, Esq.
Peter the Great, Emperor of Russia	C. Boit	J. Whitehead, Esq.
„ „ „ „	T. Wright	„
Pether, Dr. W.	R. Cosway, R.A.	„
Petitot, Jean	By Himself	Earl of Dartrey
„ „	„	J. Whitehead, Esq.
„ „ Fils	„	Earl of Dartrey
„ Madame	Petitot	„
Philips, John	—	Duke of Portland
Philip IV., King of Spain	—	J. Whitehead, Esq.
„ „ „ „	J. de Miranda	
„ „ „ „	Careño	Sir Francis Cook, Bart.
„ „ „ „	Petitot	„
„ „ „ „	Prieur	J. L. Propert, Esq.
„ V. „ „	—	J. Whitehead, Esq.
Phillips, Mrs. Price	S. Cooper	E. H. Lawrence, Esq.
Phipps, General Sir Charles	Andrew Robertson	J. Whitehead, Esq.
Pickford Family, Portraits	J. Nixon ?	C. T. Pickford, Esq.
Pierson, Major Francis ?	—	J. Whitehead, Esq.
Pitt, Miss	—	E. H. Lawrence, Esq.
„ (see Chatham)		
Pius VII.	—	J. Whitehead, Esq.
Pleyel, Ignace	R. Cosway, R.A.	„
Poland, King of (see Augustus, Lescezin-ski Opalinski, and Sobieski)		
Pompadour, Madame de	—	„
„ „	Charlier	J. L. Propert, Esq.
„ „	Mdlle. Vallayer	Earl of Wharncliffe
„ „	Boucher	Anonymous
Ponsonby, Sir Frederick	S. Shelley	Lord de Mauley
Poole, Miss	J. Naish	F. T. Read, Esq.
Pope, Portrait of a	—	J. Whitehead, Esq.
„ Alexander	—	E. H. Lawrence, Esq.
„ Clement IX.	—	Anonymous

THE BURLINGTON CLUB EXHIBITION

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Pope, Clement IX.	E. Dayes	J. Whitehead, Esq.
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Porchester (see Carnarvon)		
Portsmouth, Louise de Quérouaille,		
Duchess of	Signed “W.C.”	Earl Spencer, K.G.
Portsmouth, Louise de Quérouaille,		
Duchess of	Petitot fils	J. L. Propert, Esq.
Powell, John Allan	Andrew Plimer	J. Whitehead, Esq.
Poyntz, Sir Nicholas	Probably I. Oliver,	
	after Holbein	R. S. Holford, Esq.
„ Stephen	J. H. Hurter	Lady Sarah Spencer
„ William	A. Plimer	„
„ „ in fancy dress	—	„
Price, Sir John	Smart	J. L. Propert, Esq.
Priestman, Mrs.	S. Cooper	E. H. Lawrence, Esq.
Primrose, Anne, Viscountess	J. H. Hurter	Earl of Dartrey
Prussia (see Frederick and Frederick William)		
Pulteney, Lady	—	E. Joseph, Esq.
„ (see Bath)		
Pye, Lady	S. Cooper	Duke of Portland

Q

Queensberry, Catherine Hyde, Duchess of	—	J. L. Propert, Esq.
„ „ „ „	C. F. Zincke	Earl of Mayo
„ Marchioness of (see Montagu-Scott)		
Quérouaille (see Portsmouth)		

R

Radcliffe, Lady Frances	S. Collins	Earl of Carlisle
Radford, Mrs.	J. Leakey	W. T. Radford, Esq.
„ P.	„	„
Raleigh, Sir Walter	—	Duke of Buccleuch
Rambouillet, Madame de	—	J. Whitehead, Esq.
Real, Guillaume André	Dumont	J. L. Propert, Esq.
Récamier, Madame Jeanne Françoise	Augustin	„
„ „ „ „	„	J. Whitehead, Esq.
„ „ „ „	—	J. L. Propert, Esq.
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Reid, Mrs.	—	J. L. Propert, Esq.
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„ Sir Joshua	—	J. Whitehead, Esq.
Rich, David	—	„
Richards, Mrs. Catherine Diana (née Jones)	Shelley	„
Richelieu, Armand, Duc de	—	Duke of Buccleuch

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Richmond and Lennox, James Stuart, Duke of	—	J. Whitehead, Esq.
Richmond, Charlotte Gordon, Duchess of	R. Cosway, R.A.	J. L. Propert, Esq.
Rigaud, Hyacinthe	By Himself	J. Whitehead, Esq.
Rizzio, David	—	J. L. Propert, Esq.
Robespierre, François Maximilien Joseph Isidore	—	J. Whitehead, Esq.
Robinson, Admiral	W. Wood	"
" Mrs.	O. Humphrey, R.A.	"
" "	W. Wood	"
" "	Miss T. Palmer	J. L. Propert, Esq.
" "	A. Plimer	Earl of Wharnccliffe
" "	R. Cosway, R.A.	E. Joseph, Esq.
" "	—	Anonymous
Rochefoucauld, François de la	—	J. L. Propert, Esq.
Rochester, Anne St. John, Countess of .	S. Cooper	Earl Spencer
" Francis Atterbury, Bishop of	—	J. Whitehead, Esq.
" " " "	C. F. Zincke	J. H. Hutchinson, Esq.
Rockingham, Henrietta, Countess of .	After Lely	J. Whitehead, Esq.
" Charles Watson Wentworth, Marquess of	Signed "W.B.1786"	"
Rodney, George Brydges, Lord	C. F. Zincke	"
Rohan (see Guémené)		
" Madame de	J. E. Heinsius	Sir W. Drake
Rokeby (see Armagh)		
Roland, Madame	—	Alfred Cock, Esq.
Rome, King of (in a ring)	Isabey	J. L. Propert, Esq.
Romney, George	By Himself	"
Rooke, Admiral Sir George	—	J. Whitehead, Esq.
" " "	J. Faber	"
Rooke, Turner	H. Spicer	"
Ross, H.	Sir W. Ross, R.A.	"
" Sir William, R.A.	"	"
Rosse, Elizabeth	S. Cooper	E. H. Lawrence, Esq.
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" Mrs.	"	"
Rousseau, J. J.	—	J. L. Propert, Esq.
Royale, Madame	Drouais	"
Rubens' first Wife (Isabella Brant)	Signed "N.K."	T. O. Barlow, Esq., R.A.
Rudolph II., King of Bohemia	—	J. Whitehead, Esq.
Rupert, Prince	N. Dixon	Duke of Buccleuch
" "	—	J. L. Propert, Esq.
" "	Sir P. Lely	"
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Rushout, Hon. Elizabeth	"	Mrs. Singleton
" " "	"	E. Joseph, Esq.
" Miss	N. Plimer	J. L. Propert, Esq.
" Sir James, Bart.	—	Hon. Gerald Ponsonby
Russell, Lady Rachel, wife of William, Lord	—	W. W. Aston, Esq.

THE BURLINGTON CLUB EXHIBITION

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" (see Bedford)		
Russia (see Alexander, Catherine Nicholas Michelovitz Peter)		
Rutaut, Comtesse de	—	. J. Whitehead, Esq.
Ruvignée, Viscountess	Füger	. Mrs. Singleton

S

Sabran, Madame de	—	. J. Whitehead, Esq.
Sackville, Lady Mary	—	. Rev. W. B. L. Hawkins
St. Aignan, Beauvilliers, Comte de	Attributed to Pal- amedes	. Sir W. Drake
St. Albans, Charles, 1st Duke of	N. Dixon	. Major-Gen. Sotheby
" Duchess of	—	. J. Whitehead, Esq.
" " " " " " " " " " " "	—	. E. Joseph, Esq.
Saint Just, Louis Antoine de	—	. J. Whitehead, Esq.
Sales, Mrs.	R. Collins	. Mrs. Higford Burr
Salisbury, Marchioness of	—	. E. Joseph, Esq.
Saltire, Madame	Sicardi	. Sir W. Drake
Saunders, Admiral Sir C., K.C.B.	J. Smart	. J. Whitehead, Esq.
" " " " " " " " " " " "	"	. Hon. Sir S. Ponsonby Fane
Savigny, Madame de	Petitot	. Earl of Dartrey
Savoy (see Eugène)		
Saxe (see Marie Josephe de)		
Schneider, Miss A. C. A.	W. Wood	. J. Whitehead, Esq.
Schomberg, Frédéric Armand, Duke of	—	. J. L. Propert, Esq.
Schuppen, Jakob Van	Thienpondt	. "
Scott, General	R. Cosway, R.A.	. Marquis of Clanrikarde
" Mrs.	J. Bowyer	. " "
" Sir Walter	—	. E. Joseph, Esq.
Scroop, Mrs.	—	. J. Whitehead, Esq.
Scrope, Sir William	S. Cooper	. Duke of Buccleuch
Seddon; Thomas	Hull	. Col. H. C. Seddon, R.E.
Selden, John	S. Cooper	. Major-Gen. Sotheby
" " " " " " " " " " " "	"	. J. L. Propert, Esq.
Sévigné, Marquise de	Petitot	. "
Seyffarth, Mrs. (see Sharpe)		
Seymour, Queen Jane	Holbein	. J. L. Propert, Esq.
" Lady Anne Horatia	R. Cosway, R.A.	. Lady Harlech
" " " " " " " " " " " "	"	. Hon. R. Spencer
" " " " " " " " " " " "	A. Plimer	. J. L. Propert, Esq.
" Thomas, Lord	—	. Earl of Wharnccliffe
" Sir Horace	J. B. Isabey	. Hon. R. Spencer
Shaftesbury, Anthony, 2nd Earl	L. Crosse ?	. Earl of Mayo
" Mary Webb, Countess	R. Collins	. Lord de Mauley

MINIATURE PAINTERS, BRITISH AND FOREIGN

	TITLE.	ARTIST.	OWNER.
Shakespeare		N. Hilliard	J. L. Propert, Esq.
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Sharpe, Miss Louisa (wife of Dr. W. Seyffarth)		Andrew Robertson	J. Whitehead, Esq.
Sheldon, Gilbert		S. Cooper	Duke of Portland
Shelley, Samuel		By Himself	J. Whitehead, Esq.
Sherard, Sir Brownlow, Bart.		C. F. Zincke	Mrs. Cartwright
" Mary, Lady		"	"
Sheridan, Mrs. (<i>née</i> Linley)		S. Shelley	J. Whitehead, Esq.
" "		W. Wood	"
" "		S. Collins	Sir W. Drake
" Rt. Hon. Richard Brinsley		J. Smart	J. Whitehead, Esq.
" "	" "	T. Gainsborough,	
		R.A. ?	C. E. Lees, Esq.
" "	" "	G. Engleheart	J. L. Propert, Esq.
" "	" " (2)	R. Cosway, R.A.	Anonymous
Shield, William		—	J. Whitehead, Esq.
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